

# Natural History

Bernard Quaritch Ltd



# Bernard Quaritch Ltd

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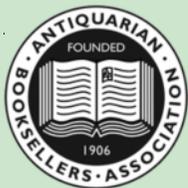
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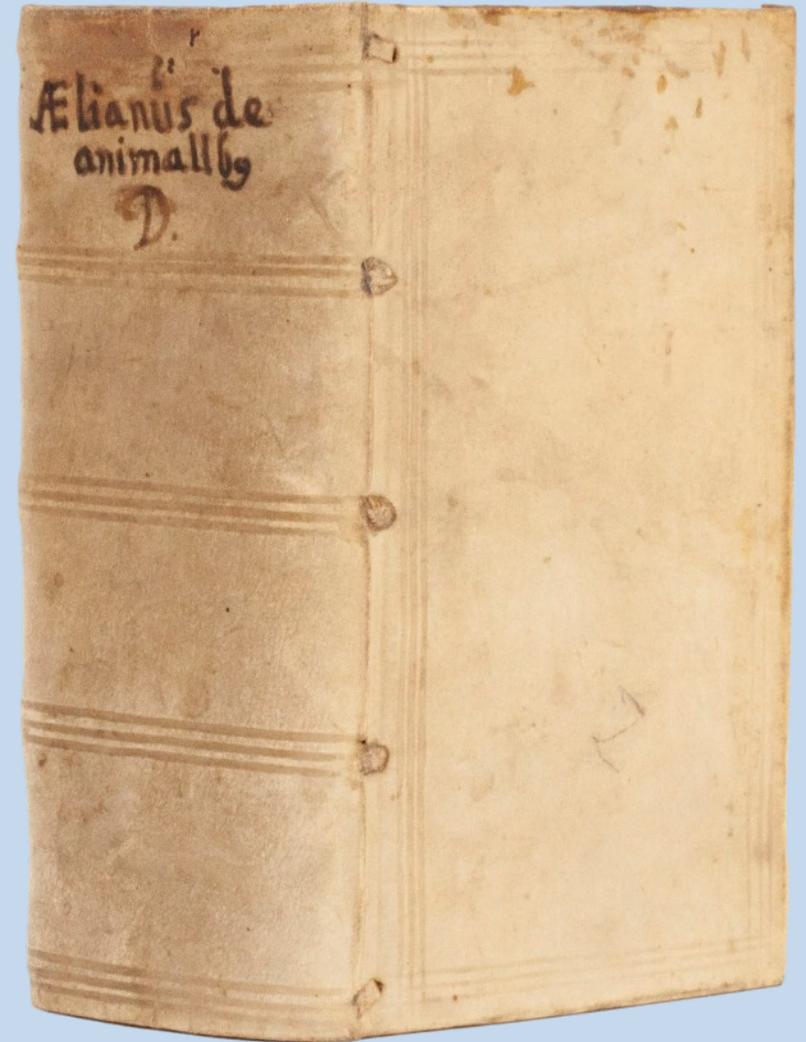
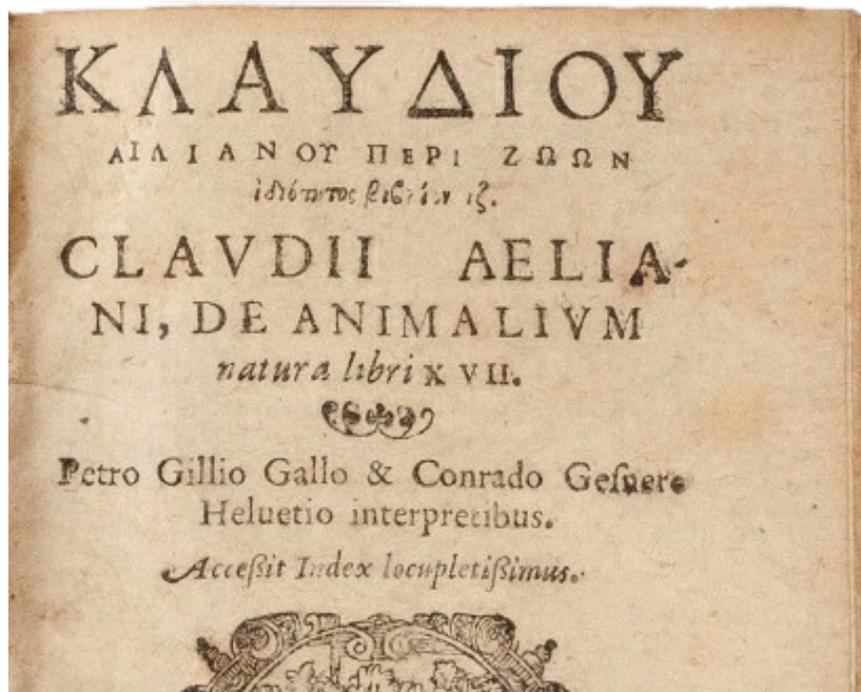
## ANCIENT ANIMAL ANECDOTES

I| **AELIANUS, Claudius, Conrad GESSNER (translator), and Pierre GILLES (editor).** Περι ζωων ιδιοτητος βιβλιον ιζ ... De animalium natura libri XVII ... accessit index locupletissimus. *Cologne, Philippe Albert, 1616.*

16mo, pp. [8], 1018, [94]; text printed in 2 columns, in Latin and Greek, woodcut device to title; lightly browned with a few spots, a few creased corners, several leaves misbound; a good copy in contemporary vellum over boards, borders triple-ruled in blind, spine blind-ruled in compartments and lettered in ink, yapp fore-edges, edges stained red, sewn on 3 thongs; spine lightly dust-stained; contemporary ink inscription 'Tscherning' to title. **£300**

Uncommon Geneva edition of Aelianus's *De animalium natura*, the Greek printed in parallel with Gessner's Latin translation. A third-century work on natural history, Aelianus's text offers accounts and anecdotes of animals, 'an appealing collection of facts and fables about the animal kingdom that invites the reader to ponder contrasts between human and animal behaviour' (Scholfield). The text is particularly valuable for quoting passages of earlier classical works, otherwise lost.

Graesse I, p. 24.



## ALDROVANDI'S QUADRUPEDS – FIRST EDITIONS

**2| ALDROVANDI, Ulisse.** De quadrupedibus solidipedibus volumen integrum ... cum indice copiosissimo. *Bologna, Vittoria Benacci for Girolamo Tamburini, 1616.*

[with:]

**Idem.** Quadrupedum omnium bisulcorum historia ... cum indice copiosissimo. *Bologna, Sebastiano Bonomi for Girolamo Tamburini, 1621.*

[and:]

**Idem.** De quadrupedibus digitatis viviparis libri tres, et de quadrupedibus digitatis oviparis libri duo ... cum indice memorabilium et variarum linguarum copiosissimo. *Bologna, Nicolao Tebaldini for Marco Antonio Bernia, 1637.*

3 vols, folio, pp. 1: [8], 495, [1 (blank)], [30], [2 (colophon, blank)]; 2: [11], [1 (blank)], 1040, [12]; 3: [8], 492, '495-718' [i.e. 716], [16]; each title copper-engraved by Giovanni Battista Coriolano, with woodcut devices to colophons, over 200 large woodcut illustrations (12, 77, and 130 respectively), woodcut initials and ornaments; a few leaves lightly foxed and occasional minor stains, a little worming to early leaves vol. I and title vol. III (with insignificant loss to the latter), occasional marginal paper-flaws to vol. III (minimally affecting woodcut A3v); very good copies in seventeenth-century Bolognese vellum over boards, spines lettered in ink, secondary endbands in green and pink, each volume sewn on 3 sets of grouped cords packed; worming to spines, a few marks and short splits, a little nibbling at board-edges vols II and III; very few contemporary annotations, upper board vol. III inscribed 'tace' in ink. **£9500**

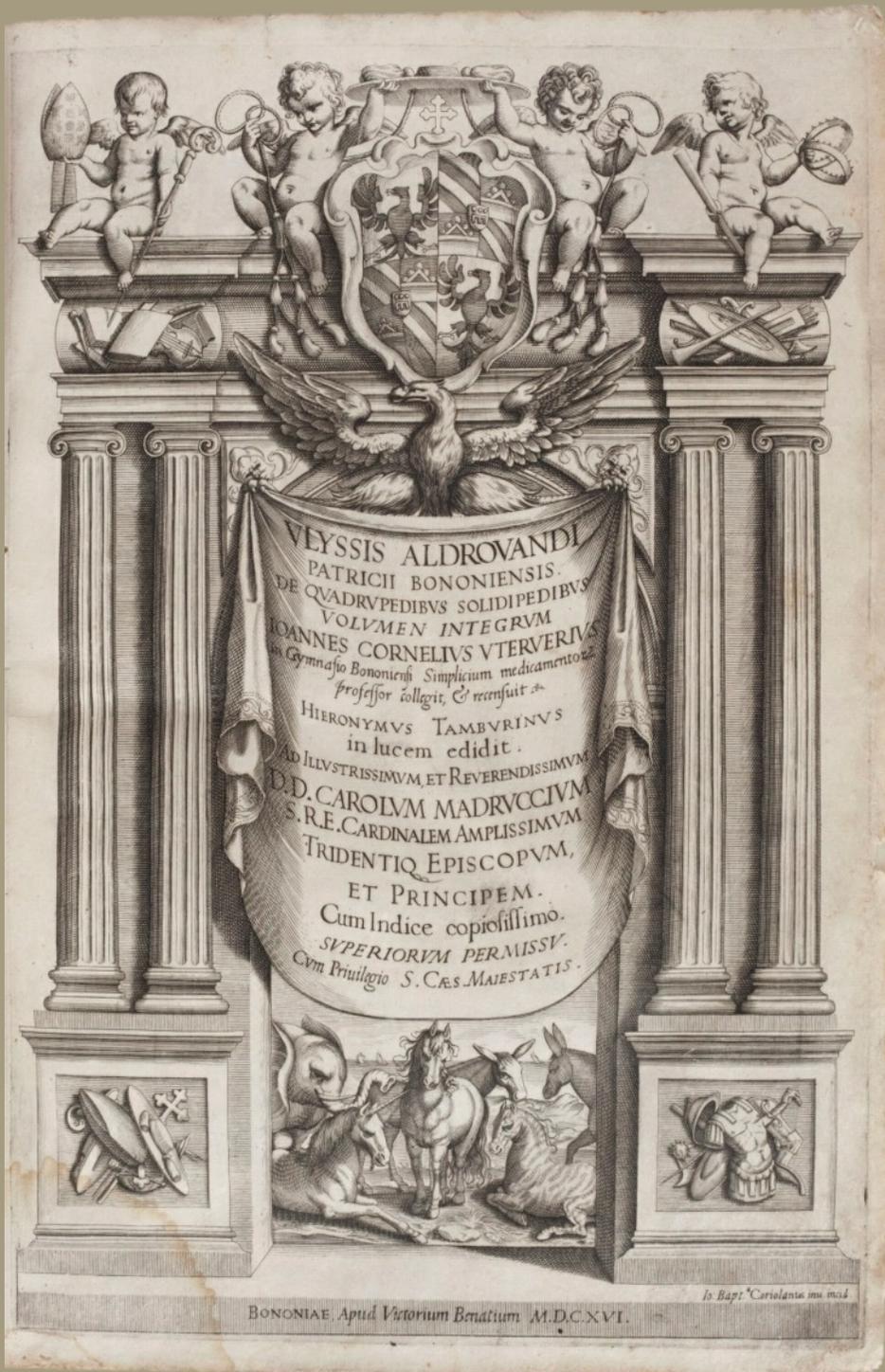
**First editions of Aldrovandi's works on quadrupeds, from his 'truly prodigious studies in natural history' (DSB).**

A popular lecturer and Professor of Natural History at the University of Bologna, Ulisse Aldrovandi (1522 – 1605) holds a significant position in the establishment of natural history as a discipline distinct from medicine. In 1568 he founded the University's botanic garden, that study might be drawn from direct observation, and gathered the most substantial natural museum of the renaissance, with specimens collected and contributed from around Europe. His museum (comprising over twenty thousand specimens), along with his library and unpublished manuscripts, were bequeathed to the University of Bologna; it remained together until its assumption into the University's collections in 1742, and on its merits Buffon and Linnaeus considered Aldrovandi the father of natural history.

Aldrovandi's greatest contribution was his insistence that natural history should be derived from observation, not authority: he 'was among the first to attempt to free the natural sciences from the stifling influence of the authority of textbooks, for which he substituted, as far as possible, direct study and observation of the animal, vegetable, and mineral worlds' (DSB). Relatively little of his work was published during his life, and only the first four volumes of the monumental *Natural History* on which much of his reputation rests had been printed by the time of his death in 1605: the remaining nine appeared over the following sixty years, with the final volume on dendrology completed in 1668. Perhaps the most famous single volume, the *Monstrorum historia*, has led to the criticism that Aldrovandi included groundless legends among his scientific observations; this appraisal would, however, overlook the considerable merit of his *Natural History*, particularly the three volumes on ornithology (1599-1603) and the three on quadrupeds (1616-1637), which form 'an irreplaceable cultural patrimony that earns him a place among the fathers of modern science' (*ibid.*).

The continued publication of the *Natural History* was a condition of Aldrovandi's bequest to the University of Bologna, and was completed under a series of editors and publishers. By the time the *Dendrology* was printed (some sixty-nine years after the first volume of ornithology), second and even third editions of earlier volumes had been published, and a Frankfurt edition had been begun in 1610. Due to the extended publication of the work, sets of Aldrovandi's natural history are necessarily collected later and most often found as mixed editions in the bindings of more recent bibliophiles. **To find the complete *Quadrupeds* in first editions, uniformly bound in Bologna shortly after publication, is a treat.**

**1:** USTC 4027423; Nissen 72. **2:** USTC 4008243; Nissen 76. **3:** USTC 401087; Nissen 77.

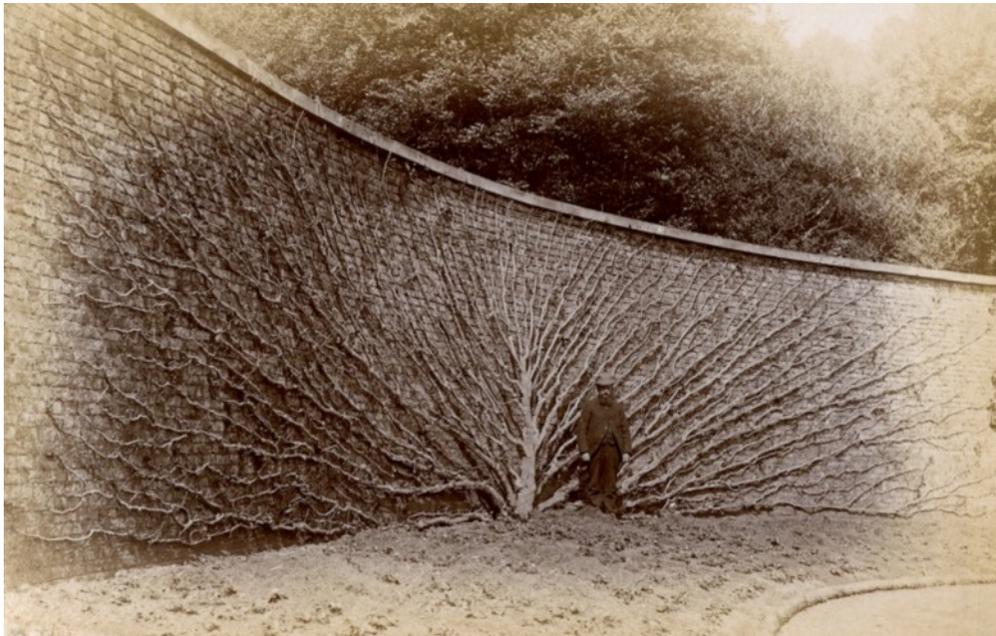


**3| [ANDERSONIAN NATURALISTS' SOCIETY.]** 'Album. Andersonian Naturalists Society Series.' *Scotland, late 19th century.*

Oblong 8vo, containing 14 albumen print photographs, 9.8 x 14.2 cm or the reverse, each inserted into corners cut in album pages, each titled in ink below; label of stationers Morison Brothers to front pastedown; in quarter sheep with blue cloth-covered boards, 'Album' in gilt on upper board with paper label titled in manuscript pasted below; spine worn. **£150**

The Andersonian Naturalists' Society was founded at Anderson's College Glasgow in August 1885 for the purpose of encouraging the study of natural science in all its branches.

This apparently unfinished album documents excursions by the Society to Culzean Castle and Greenan Castle, and coastal studies at the Heads of Ayr in south Ayrshire. Eight views are of Culzean, including a particularly striking image of the 'Fig Tree, in Kitchen Gardens', showing the expansive shape of the bare tree in winter, fanned out against a high brick wall, a man posed beside the trunk to indicate scale.



**4| [ANDERSONIAN NATURALISTS' SOCIETY.] FLEMING, John, and others.** Three albums of photographs. *Scotland, c. 1904.*

Large 4to album, containing 17 gelatin silver prints pasted in + 10 gelatin silver prints + manuscript letter loosely inserted in envelope; photographs ranging from 8 x 11.8 cm to 12.8 x 16 cm, 7 pasted into the album, mounted on thick green leaves and 5 titled below in pencil; 10 are loosely inserted alongside an envelope for photographic papers, titled and often dated in pencil on verso; green cloth-covered boards, barely rubbed.

[with:]

Two oblong 4to albums, containing 55 + 60 albumen, platinum, and gelatin silver prints, the latter titled throughout with Fleming and other photographers' credits; each bound in quarter sheep with cloth covered boards, boards detached, spines damaged.

**£950**

A collection of fine views of Scottish wildlife. The series includes cows, nests, tree varieties and 'adders, Islay' amid landscapes and castles, many of which are titled below with a location. Highlights include several shots of birds' eggs: those of a red-breasted duck, a coot and a blackheaded gull, the latter followed by a view of two young gulls in the nest. Some group portraits of the keen Naturalists relaxing by lochs and in fields can also be found.

While John Fleming's name or initials are prevalent in one album, other photographers are recorded: Geo. Paxton, J. Mitchell, Mr Dunlop, Mr Anderson, J. J. Robertson, Geo. Cleland, and R. McLean. The accompanying letter explains that Fleming is returning some photographs and sending some 'that may suit' to Mr Revel; there is also mention that he has started an album for trees, and that there should be one album for portraits, one for plants, and one for animals and birds.

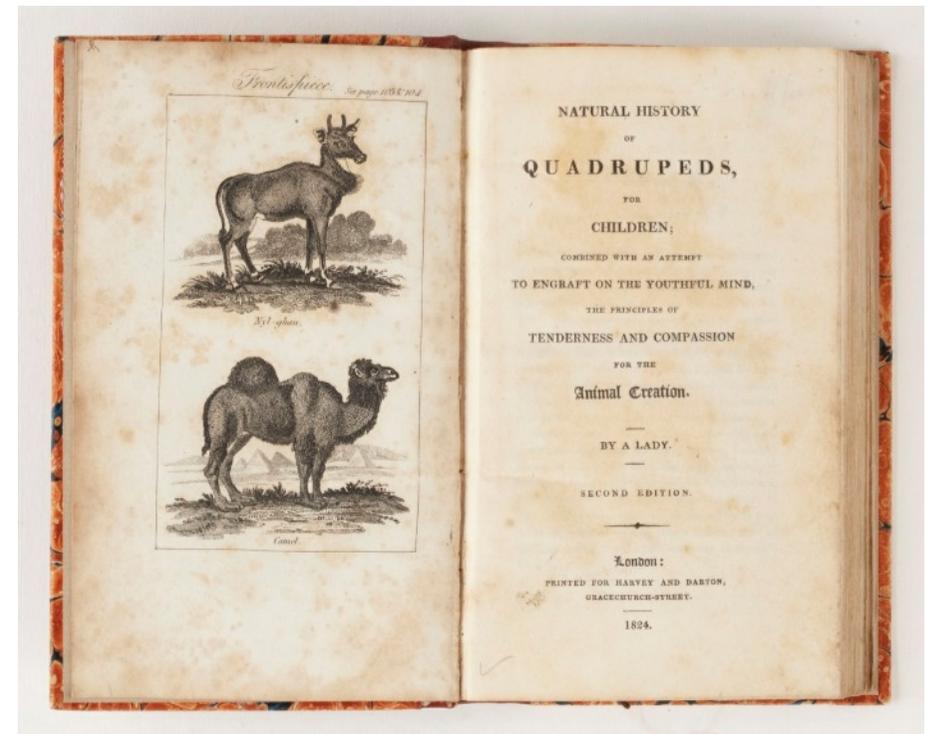
4|



5| [BALLANTINE, E.] *Natural History of Quadrupeds, for Children, combined with an Attempt to engraft on the youthful Mind the Principles of Tenderness and Compassion for the animal Creation, by a Lady; second Edition. London, Harvey & Darton, 1824.*

12mo, pp. vii, [1 (blank)], 145, [1 (blank)], [2 (publisher's advertisement)], with frontispiece and 25 plates; occasional spotting; a good copy in recent red morocco-backed boards with marbled sides to period style, spine gilt-ruled in compartments with gilt green morocco lettering-piece; lightly rubbed at extremities. **£400**

Second edition of a **scarce work**, the first edition to be attributed to 'a lady'. An attractive natural history for children, the work was first published in 1813 'by the Author of *The Decoy*', an educational work on English grammar. The author of several works for children, the lady is likely the 'E. Ballantine' recorded in the Darton and Harvey copyright receipt book for 'Natural History for Children' and 'the Lamb'.



EXTREMELY RARE PATTERN BOOK  
WITH A SUITE OF EIGHT ETCHINGS BY HOLLAR

**6| BARLOW, Francis.** Barlow's Birds and Beasts in sixty-seven excellent and useful Prints, being a Collection of the chief Works of that eminent Master; and engraved by Himself, Hollar, Place, &c. All drawn from the Life, shewing in their natural and peculiar Attitudes a vast Variety of Birds, Fowls and Beasts. *London, Printed for, and sold by, Carington Bowles. [Price half a Guinea sewed]. [1775].*

Oblong 4to, 67 leaves of plates with letterpress title-page; date erased, one or two other instances causing very small holes, light foxing and spotting to some plates, more accentuated to rear; otherwise an excellent copy in recent mottled calf, very lightly rubbed, boards gilt with roll borders and floriate tools to corners, spine gilt in panels with raised bands, morocco lettering-piece, edges and turn-ins gilt, all edges gilt, marbled endpapers, some discolouring at edges; small hieroglyphic bookplate. **£10,500**

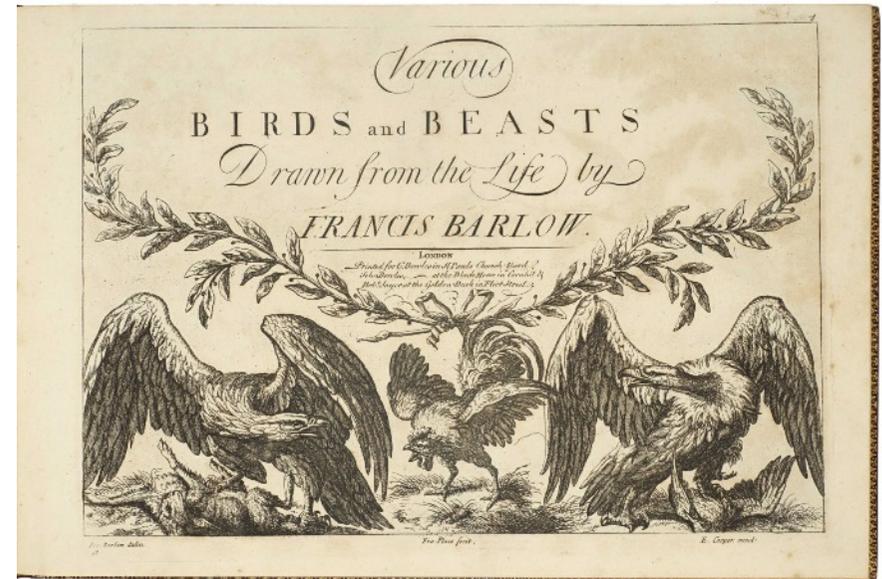
**An extremely rare edition of this drawing-book collecting several wonderful suites of plates by or after Francis Barlow, with a particularly fine series of etchings by Wenceslaus Hollar.**

Barlow (1626-c.1704) was famed in his own day for his depictions of nature, though his reputation has suffered since, probably because he left no recognisable 'school' behind him. In his lifetime he attracted the attention of Pepys, that 'ardent connoisseur' of English art, and Evelyn records visiting Barlow 'the famous paynter of fowle beasts and birds' in his diary for 16 February 1656, though later he denied Barlow's requests for patronage. Barlow's works are advertised in the Bowles catalogue under 'drawing books', thus serving functional purpose as part of a long-established tradition of pattern books. These were designed for journeyman artists and artisans, including engravers, goldsmiths, sculptors, embroiderers and ceramicists, providing them with examples of species both mundane and quite exotic, faithfully copied from life. The third series, 'Animals of various Species accurately drawn', sees two instances of Barlow doing his own etching, for which he was often apologetic, after paintings by the Dutch Old Masters Roelandt Savery and Frans Snyders.

This edition is a reissue of an earlier edition of sixty-seven plates published c. 1760 (ESTC three copies, at Oxford, McMaster, and Illinois, the latter wanting

the final leaf) also by Carington Bowles but under the aegis of his father, as 'John Bowles and Son', alongside his uncle Thomas, and Robert Sayer. Most of the plates collected here would have been in Sayer's possession (the second suite, 'Diversum avium species', has been partially erased and re-engraved with his name alone) through his connection with the Overton family, for whom he worked as general manager and into which his brother James had married in 1747; his father-in-law John Overton had published certain of Barlow's works in the artist's lifetime, likewise etched by Hollar, including an edition of 'Diversae avium species' issued in 1666. The general engraved title-page, which had previously been used by John Bowles for the first suite of plates, 'Various Birds and Beasts' (listed in his catalogue of 1753 as 'eight large plates'), is taken from a series originally published in 1686 by Edward Cooper, entitled 'Illustrissimo heroi Richardo Domino Maitland' for its dedicatee. It has been partially erased and re-engraved here to reflect the new commercial partnership of Carington and John Bowles (now at separate addresses) and Robert Sayer.

**ESTC records three copies only of this edition**, at the Natural History Museum, University of Kansas, and Yale.





## BARTHOLIN ON UNICORNS

7| **BARTHOLIN, Thomas, and Caspar BARTHOLIN the younger (editor).** *De unicornu observationes novae. Secunda editio auctiores & emendatiores editae.* Amsterdam, Henricus Wetstein, 1678.

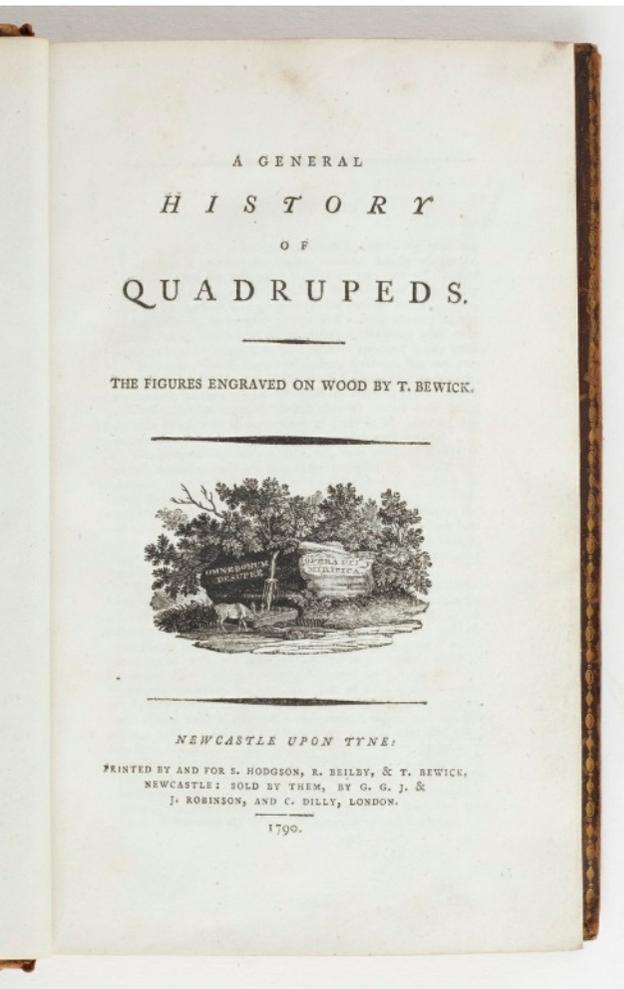
12mo, pp. [16], 381, [15]; large folding plate, engraved title by R. de Hooghe, and 23 copper-engraved illustrations in text; woodcut device to title, text in Roman with passages of Greek; a very good copy in contemporary French calf, spine gilt in compartments, lettered directly in one, board-edges roll-tooled in gilt, edges speckled red, sewn two-up and bypass on 4 cords; lightly rubbed and a little bumped at corners, end-caps chipped with short splits to joints; upper board lettered 'Mr le Petit' in gilt, manuscript notes to endpapers, armorial embossed bookplate on red paper to upper pastedown. **£1500**

**First illustrated edition (second overall) of Bartholin's scarce treatise.** The second in a distinguished line of physicians at the University of Copenhagen, Thomas Bartholin (1616-1680) is remembered more for his medical discoveries than for the present work discussing single-horned beasts of all varieties. The text and illustrations include creatures ranging from the rhinoceros and narwhal to the basilisk and Margaretha Mainers of North Holland, reported to have grown a horn in her old age.

First published in Padua in 1645, the present edition was revised by Bartholin's son, Caspar Bartholin the younger, and printed with an allegorical engraved title by Romeyn de Hooghe (1645-1708) and numerous illustrations.

STCN 842258639.





**8| BEWICK, Thomas (illustrator), [and Ralph BEILBY].**

A general History of Quadrupeds. Newcastle upon Tyne, S. Hodgson, R. Beilby, and T. Bewick, and London, G.G.J. & J. Robinson, and C. Dilly, 1790.

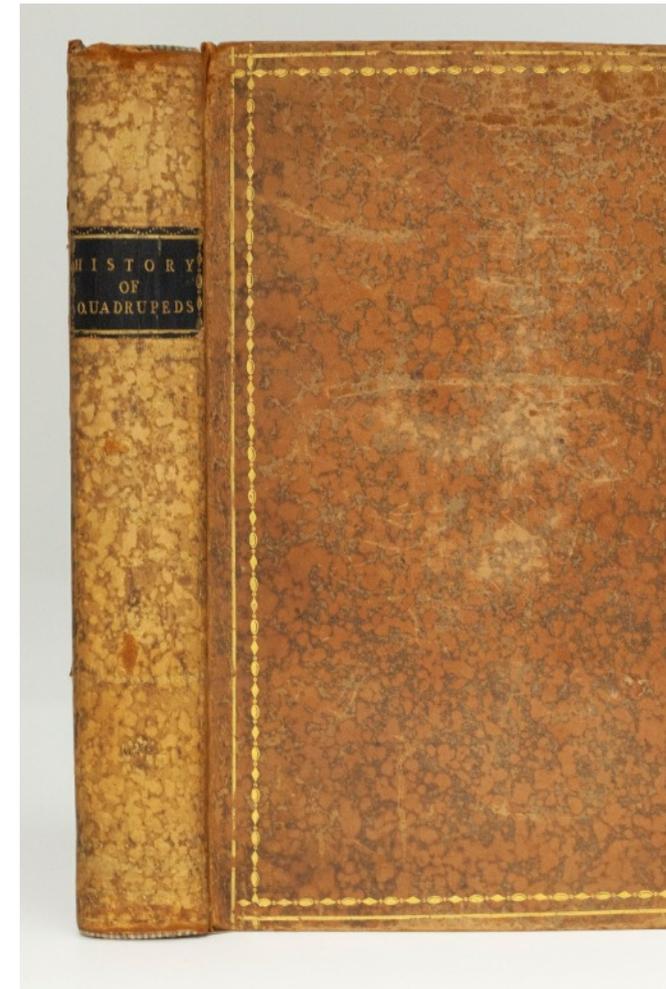
8vo, pp. viii, 456; wood-engraved title vignette and illustrations throughout; a very good copy in contemporary marbled calf, borders roll-tooled in gilt, spine gilt in compartments with gilt black morocco lettering-piece, board-edges and turn-ins roll-tooled in gilt, marbled endpapers, ribbon place-marker; rubbed with a few slight scuffs, chips to endcaps, lower joint split but holding. **£650**

**First edition, first variant, of the work by which 'Bewick's national reputation was fully established' (ODNB).**

Having long been dissatisfied with the illustrations in natural history books for the young, Bewick set to produce a *History of Quadrupeds* at least a decade before its eventual publication, noting in his memoir that 'such Animals as I knew, I drew from memory upon the Wood – others, which I did not know were copied from Dr Smellie's abridgement of Buffon & from other naturalists, & also from the Animals which were, from time to time, exhibited in Shows'.

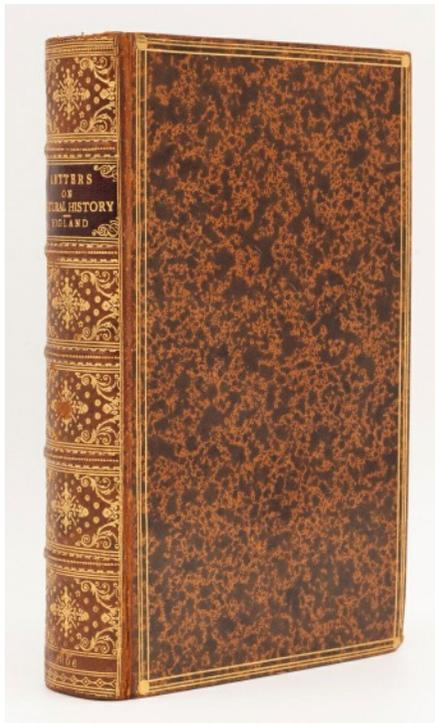
Both the engravings and the text, fastidiously compiled by Bewick and Beilby, were completed largely in evenings, after the completion of workshop duties. Nonetheless, the *Quadrupeds* became one of the most elegant and most popular works on natural history of the late eighteenth century, being reprinted in 1791 and 1792 and followed soon after by a *History of British Birds*.

ESTCT61242.



**9| BIGLAND, John.** Letters on natural History, exhibiting a View of the Power, Wisdom, and Goodness of the Deity ... calculated particularly for the Use of Schools, and young Persons in general of both Sexes ... illustrated by upwards of one hundred engraved Subjects applicable to the Work. London, James Cundee for Longman, Hurst Rees, & Orme, and James Cundee, 1806.

8vo, pp. xvii, [2], [1 (blank)], 448, with frontispiece portrait and 50 wood-engraved plates (each with 2 images); numerous woodcut vignettes in text; light toning and dust-staining, a few slight spots; a very good copy in later mottled calf by Bayntun, borders French-filled, spine richly gilt in compartments with gilt brown morocco lettering-piece in one, board-edges and turn-ins roll-tooled in gilt, top-edge gilt, others uncut, marbled endpapers; lightly rubbed at extremities, minor chipping to head-cap and short splits to upper joint; nineteenth-century ink ownership marks of H.B. Skinner. **£200**



**Scarce first edition of Bigland's Letters on natural History.** Published 'for the use of schools and young persons in general', Bigland's natural history intended to show 'the power, wisdom, and goodness of the Deity'. Its attempts at taxonomy, however, are rudimentary, as Bigland considered it best 'to range the different orders according to their visible resemblance ... without burdening the memory with artificial systems and scientific discriminations'.

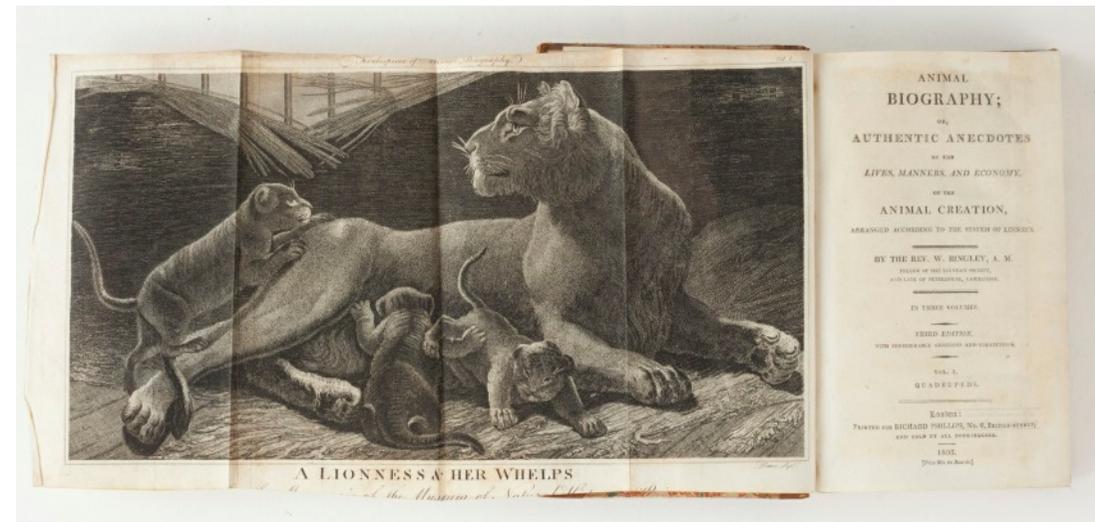
Library Hub records only three complete copies in UK institutions (BL, Bodleian, and CUL, with a defective copy at NLS).

**10| BINGLEY, William.** Animal Biography, or authentic Anecdotes of the Lives, Manners, and Economy of the animal Creation, arranged according to the System of Linnaeus ... third Edition, with considerable Additions and Corrections. London, R. Taylor & Co. for Richard Phillips, 1805.

3 vols, 8vo, pp. I: xxiii, [1 (blank)], 502; II: [2], 557, [1 (blank)]; III: [2], 606; with large folding frontispiece to vol. I (trimmed with loss to captions); light foxing, a few short marginal tears to vol. III, paper-flaw to vol. I, N7 (affecting text without loss); a good set in contemporary British half red calf with marbled sides, spines gilt in compartments and lettered directly in gilt, edges stained yellow; lightly rubbed and bumped, spines sunned, small chips to endcaps and short splits to 2 joints; contemporary ink ownership inscription of George Traherne to upper endpapers and partially trimmed to title vol. III, near-contemporary engraved book-seller's labels 'Sold by I.D. Bird, Printer, Book & Music Seller, &c., Cardiff'. **£175**

Third edition of Bingley's most popular zoological work. First published in 1802, the *Animal Biography* provides accounts of the form and behaviour of a wide variety of mammals, birds, fish, and insects. The present set bears the inscription of its first owner, George Traherne, who evidently inscribed his name both before binding (on the titles, now trimmed) and after (on the pastedowns).

Not in Nissen.



## EARLY EQUINE PORTRAIT WITH A FINE PROVENANCE

### III | **BISSON, Louis-Auguste.** 'Wildfire'. Paris, circa 1844.

Half-plate daguerreotype with original passe-partout with blindstamp 'AB' and 'Wildfire' title in ink on mount (minor tarnishing to upper left edge), resealed with original hanging hook and annotated paper label 'Daguerréotypé par Bisson, n°65 rue St-Germain l'Auxerrois à Paris' on verso.

£14,500

Louis-Auguste Bisson (1814-1876) opened his photographic studio in 1841 after having made improvements to the daguerreotype chemical process and increasing sensitivity. He highlighted this achievement by advertising daguerreotype portraits that could be taken within seconds indoors. His pioneering animal portraits were particularly impressive as an example of this instantaneity.

With a background in heraldic art from his painter father and having learnt the daguerreotype process directly from the inventor, Bisson skilfully presented horses in these photographs which influenced a tradition of equine portraiture. The pose of the horse in profile with the groom stood at its head is rich in anatomical detail.

**This daguerreotype was formerly in the collection of Marie-Rosalie Bonheur (1822-1899)** and it is likely she had a notable influence on Bisson's interest in animal art. Both the daughter of an artist and a realist painter in her own right, she had her own menagerie and was adopted by the Bisson family after her mother's death in 1842. Her passion for painting, which focussed on dogs and horses, would have developed alongside Bisson's skills as he improved the technicalities of the daguerreotype process. He presented some of these advances to the Académie des Sciences that very year.

See: Gerald Lang and Lee Marks, with Elizabeth Atwood Lawrence, *The Horse: Photographic Images, 1839 to the Present* (New York: Harry N Abrams, Inc., 1991).



**12| BODDAERT, Pieter.** Epistola ad virum celeberrimum Johannem Burmannum ... De Chaetodonte Argo descripto atque accuratissima icone illustrato ex museo viri celeberrimi Joannis Alberti Schlosseri ... *Amsterdam, apud Cornelium van Tongerlo, 1770.*

4to, pp. [4], 43, [1], printed in Dutch and Latin on facing pages, with 1 folding engraved plate; some light damp staining and foxing to plate; a good copy, printed on thick paper; bound in recent marbled wrappers, printed label on front cover. **£350**

First and only edition of Boddaert's description of the spotted scat, an Indo-West Pacific fish species, found in the Schlosser natural history cabinet. This is the first monograph on this particular fish species, which Boddaert substantially re-describes and for the first time illustrates. In his description he refers to the attempt by Linnaeus to describe this fish in 1766 but dismisses his effort as misleading and confusing.

Johann Albert Schlosser (d. 1769) was a physician from Amsterdam, a member of the Royal Society in London, and a collector who assembled a fine natural history cabinet. He had hoped to publish several of his collected treasures but was able to issue only a paper on a fish from Bavaria in the *Philosophical Transactions* (1764) and on a lizard in *Epistola ad Ferdinandum Dejean* (1768) before bad health obliged him to stop. He asked Pieter Boddaert to publish other zoological specimens from his collection after his death. Boddaert duly published the present work, as well as three more papers, on Schlosser's collection, while also arranging Schlosser's estate and preparing his cabinet for auction. As was the custom at the time, each of these publications was addressed to a colleague, in this case to Johannes Burmann, professor of botany at Amsterdam.

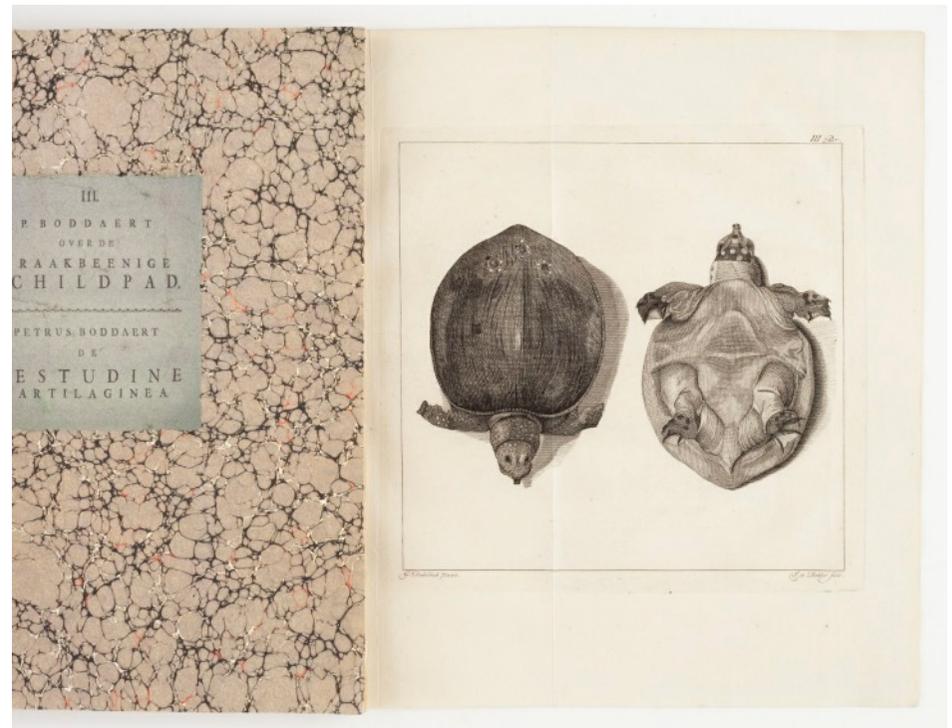
Nissen 433; Cobres 128.

**13| BODDAERT, Pieter.** Epistola ad virum amplissimum W. Roell ... De testudine cartilaginea, descripta atque accuratissima icone illustrata ex museo .... Johannes Alberti Schlosseri ... *Amsterdam, Kornelis van Tongerlo, 1770.*

4to, pp. [4], 39, [1], printed in Dutch and Latin on facing pages, with 1 folding engraved plate; a very good copy, printed on thick paper, bound in recent marbled wrappers with printed label to front cover. **£350**

First and only edition of Boddaert's description of the freshwater Southeast Asian softshell turtle found in the Schlosser natural history cabinet. This is the first monograph on, and the first illustration of, this particular species which was then as much as today prized as medicine and food. Roell was professor of medicine at Utrecht.

Nissen 434; Cobres 128.

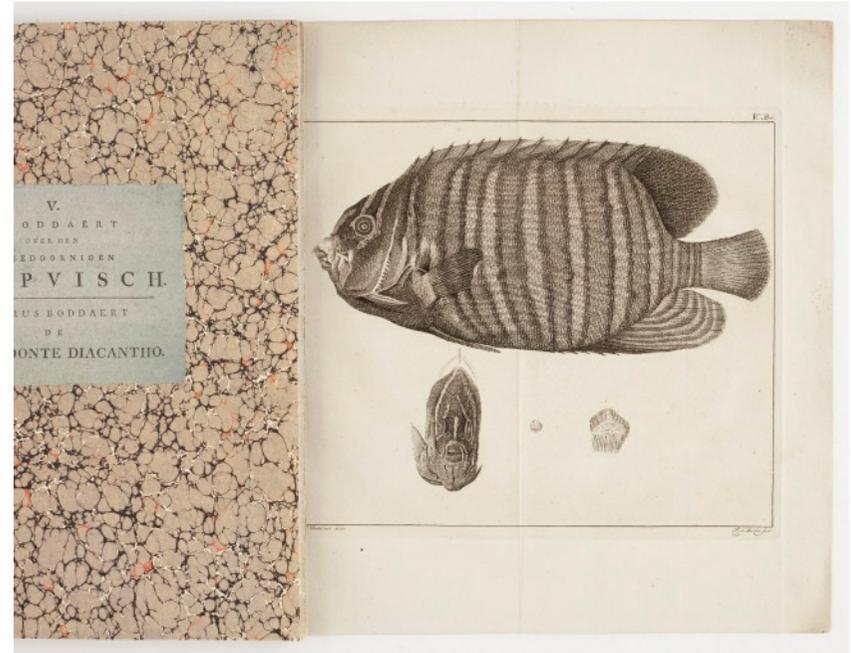


**14| BODDAERT, Pieter.** Epistola ad ... Hier. Dav. Gaubium ... De chaetodonte diacantho, descripto atque accuratissima icone illustrata ex museo ... Johannis Alberti Schlosseri ... *Amsterdam, apud M. Magerum, 1772.*

4to, pp. 43, [1], printed in Dutch and Latin on facing pages, with 1 folding engraved plate; a very good copy, printed on thick paper; bound in recent marbled wrappers with printed label on front cover. **£350**

First and only edition of Boddaert's description of the royal angelfish found in the Schlosser natural history cabinet. This is the first monograph on the royal angelfish (and its first illustration), a now common species of coral fish in the Pacific and Indian Ocean. Hieronymus David Gaubius (1705-1780) was a physician from Leiden.

Nissen 436; Cobres 128.



**15| BODDAERT, Pieter.** Epistola ad ... Johannem Oosterdyk Schacht ... de rana bicolor, descripta atque accuratissima icone illustrata ex museo ... Johannis Alberti Schlosseri ... *Amsterdam, apud M. Magerum, 1772.*

4to, pp. 48, printed in Dutch and Latin on facing pages, with 3 folding engraved plates; a very good copy, printed on thick paper; bound in recent marbled wrappers, printed label on front cover. **£350**

First and only edition of Boddaert's description of this two-coloured frog found in the Schlosser natural history cabinet. This is the first monograph on (and first illustration of) the nocturnal giant leaf frog, a species native throughout the Amazonian rain forest. The frog produces a poison which was traditionally used by South American indigenous peoples for medicine.

Nissen 435; Cobres 128.



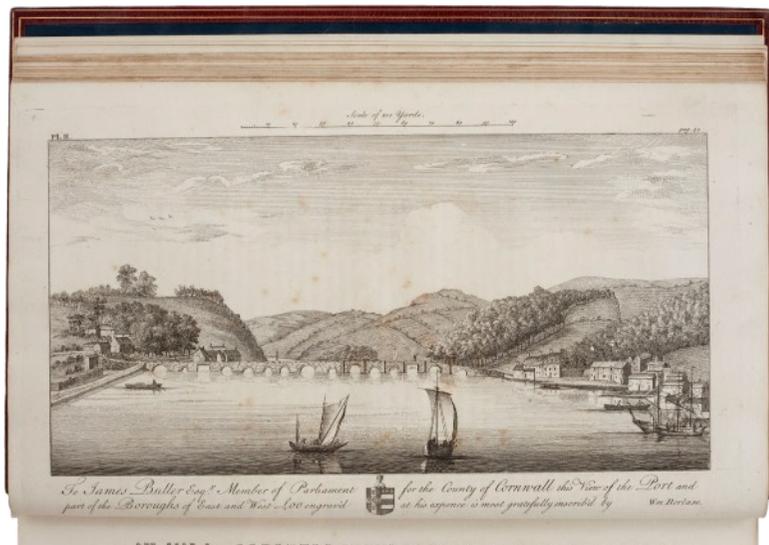
**16| BORLASE, William.** The natural History of Cornwall ... illustrated with a new Sheet Map of the County, and twenty-eight Folio Copper-Plates from the original Drawings taken on the Spot. *Oxford, W. Jackson for the Author, and London, W. Sandby, 1758.*

Folio, pp. xix, [1 (blank)], 326, [2], with folding map and 28 copper-engraved plates; very slight spotting and offsetting from plates, a little foxing to final leaf, tears to folds of map repaired with adhesive tape; an attractive copy in early twentieth-century red morocco by Rivière & Son (turn-in signed in gilt), borders filleted in gilt, spine gilt-ruled in compartments and lettered directly in gilt, edges gilt, blue endpapers; a few slight marks, slight splits to joints; erased (with minor marginal loss) ownership inscription to title, dated 13 September 1891, twentieth-century bookplate of Robert Hawkings to upper pastedown, bookseller's label of Andrew C. Glover, Truro. **£750**

**First edition of Borlase's monumental survey of Cornwall.** Though aged over sixty at the time of publication, William Borlase (1696 – 1772), rector of Ludgvan, toured central and eastern Cornwall between 1752 and 1757, gathering material for his *Natural History*. The result, though less ambitious than intended, provides a detailed account of the county, its flora, fauna, geology, and culture, elegantly illustrated with large copper plates.

Following the publication of the text, which had drawn heavily from the author's collection of Cornish fossils and minerals, Borlase donated his specimens to the Ashmolean Museum, where they remain.

ESTC T139226.



WITH BOOKSELLERS' ORNAMENTAL TRADE-CARD

**17| BRADLEY, Richard.** A philosophical Account of the Works of Nature, endeavouring to set forth the several Gradations remarkable in the mineral, vegetable, and animal Parts of the Creation ... with many curious Cutts. *London, W. Mears, 1721.*

Large 4to, pp. [19], [1 (blank)], 194, [2 (publisher's advertisement, blank)], with 28 copper-engraved plates (one folding); title printed in red and black, large woodcut ornaments and initials; lightly toned, a little dust-staining, title creased with a few short tears and repairs (not affecting text), marginal wormhole to final leaves; a good copy in near-contemporary British calf, borders roll-tooled in blind, modern rebacking with gilt black morocco lettering-piece; rubbed with a few scuffs, corners lightly bumped; contemporary ownership inscription 'BBR' to title, engraved trade-card of Caesar Ward and Richard Chandler to upper pastedown (c. 1734-6). **£950**

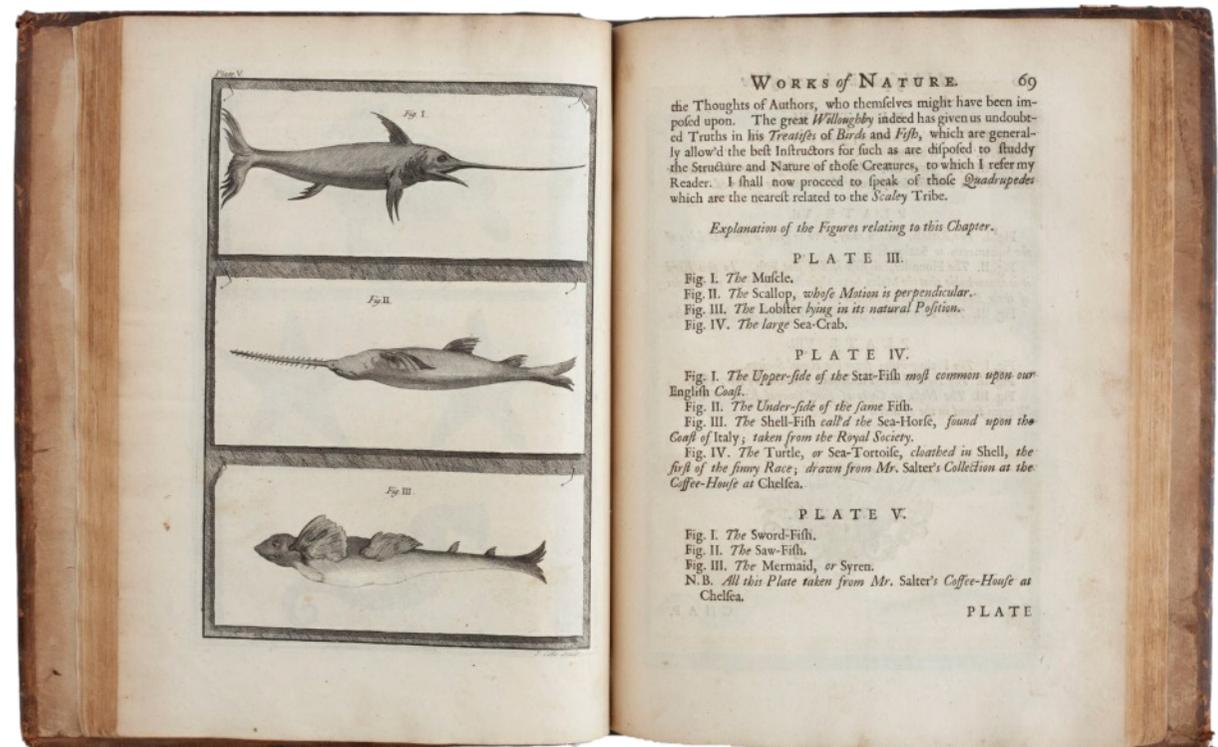
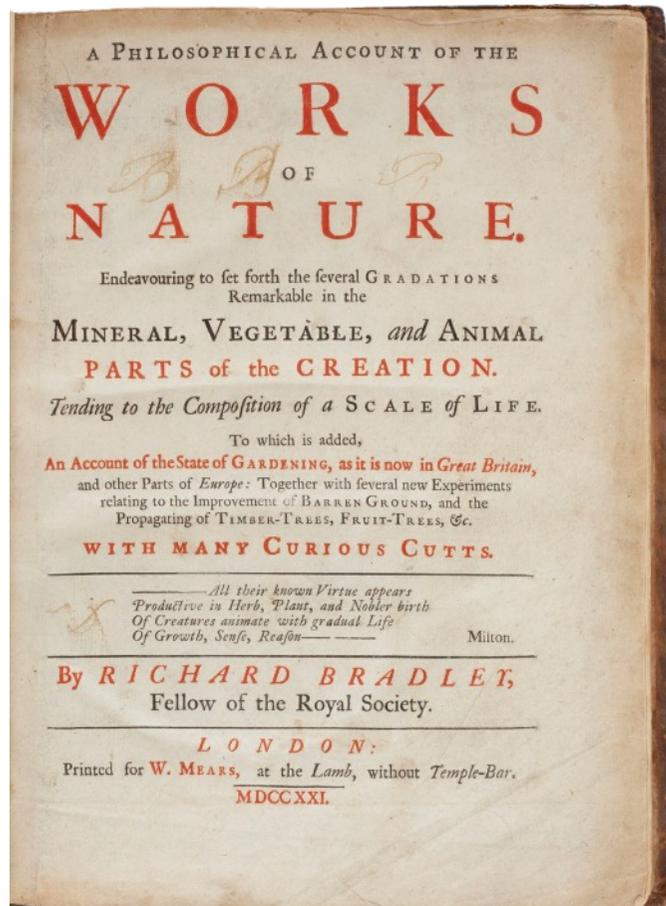
**First edition of Bradley's account of natural history, with handsome plates by J. Cole.** A prolific botanical and horticultural writer, Richard Bradley (c. 1688 – 1732) was acclaimed into the twentieth century for his discoveries on sexual reproduction in plants and development of modern husbandry: 'His style was clear and readable, and his reputation immense; indeed, his publications did much to encourage a scientific approach to gardening and husbandry' (*DSB*). His reputation largely survived a petition to remove him as chair of botany at Cambridge in the wake of an unrecorded scandal.

Including Wren, Evelyn, Sloane, de Jussieu, and six copies to Newton, the eight-page subscribers' list features prominent scientific figures of the early eighteenth century, and demonstrates the influence of Bradley's work. Notable too is the unusual bookselling arrangement: while Mears alone is recorded in the imprint, a considerable number of booksellers appear among the subscribers, often for multiple copies.

The ornamental trade-card records that the book was '**Sold by Cæsar Ward & Richard Chandler, At the Ship Between the Temple Gates in Fleet-Street, And at their Shop at Scarborough, Where may be had Variety of Books in all Faculties & Sciences**'. 'Unusually enterprising' (*ODNB*), the two young London booksellers Ward and

Chandler joined businesses in 1734, in the same year acquiring a second shop in Scarborough and in 1737 a third in York. Prosperous and prolific, the publishers enjoyed considerable success until overly heavy investment in *The History and Proceedings of the House of Commons from the Restoration to the present Time* led to the suicide of Chandler in 1744 and the bankruptcy of Ward the following year. Three issues of Ward's trade card are recorded in the Heal Collection (British Museum) giving consecutive addresses (17.166, 17.167, and 17.168), of which this is the second.

ESTC T27550.



**18| [BRAUN, Adolphe.]** Flower study. [France, c. 1855.]

Albumen print (30 x 37.5 cm) with rounded corners on contemporary card mount (48.5 x 56.5 cm); some spotting and darkening to edges; a good sharp print in recent window mount. **£250**

An attractive floral still life, apparently comprising Penstemon and Scabiosa, by the influential French photographer Adolphe Braun (1812-1877). Braun started his career as a designer of floral decoration for the textile industry in his native Alsace, making photographic studies of botanical specimens from the early 1850s. He published over 300 large format photographs of flowers in *Fleurs photographiées* (1855), which besides their practical use were highly regarded for their artistic quality. He would later gain fame for his Parisian street scenes, Alpine landscapes, and images of famous works of art.



**19| [BRAUN, Adolphe.]** Two studies of flowers. [France, c. 1870s?]

2 albumen prints (c. 38.5 x 48.5 cm) on contemporary grey card mounts (43.5 x 52.5 cm); very good in recent window mounts. **£400**

Two handsome large floral still life photographs, one depicting orchids and the other what appears to be a Gardenia.



**20| [BUDGEN, L.M., Miss.]** Episodes of Insect Life, by Acheta Domestica, M.E.S. *New York, J.S. Redfield, and Boston, B.B. Mussey & Co., 1851.*

8vo, pp. [2 (blank)], xvi, [3]-320, [2 (blank)]; engraved frontispiece (with tissue guard), woodcut title-vignette, and woodcut illustrations in text; lightly toned, occasional spots, a few creased corners; a good copy in publisher's green pictorial cloth gilt; corners and endcaps bumped with slight chips, spine a little sunned. **£35**

**First American edition of the first series**, published in London two years previously, of Miss L.M. Budgen's attractive anthropomorphic tales of insects.

**21| [BUDGEN, L.M., Miss.]** Episodes of Insect Life, by Acheta Domestica, M.E.S., third Series. *London, Reeve & Nichols for Reeve & Benham, 1851.*

8vo, pp. xvii, [1 (blank)], 434, [2 (advertisement and subscribers for *Insecta Britannica*)]; hand-coloured frontispiece, hand-coloured vignettes in text; a few spots; a very good copy in publisher's gilt blue pictorial buckram, edges gilt; slightly rubbed and bumped at extremities, minimally sunned, joints neatly repaired. **£40**

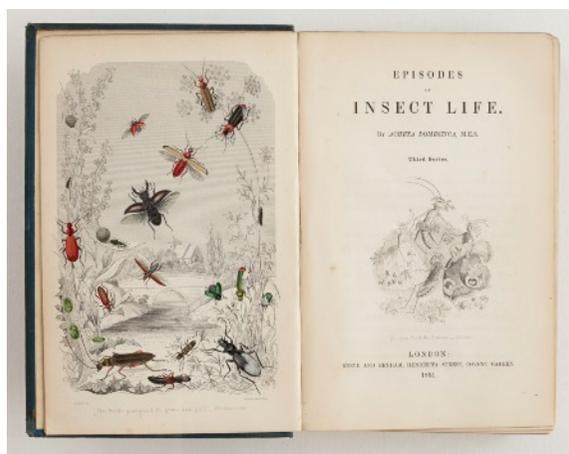
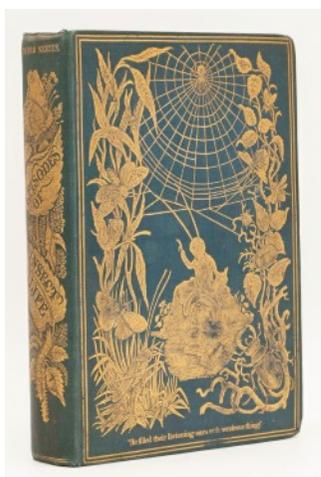
First edition of the third series.

**22| [BUFFON.]** The natural History of Insects, compiled from Swammerdam, Brookes, Goldsmith, &c., embellished with Copper-Plates, intended as a Companion to Buffon's Natural History. *Perth, R. Morison junior for R. Morison & son, and Edinburgh, G. Mudie, and Leith, W. Coke, 1792.*

8vo, pp. [4], 210, [2 (blank)], with 20 copper-engraved plates by J. Fraser; plates spotted, paper-flaw to E1 insignificantly affecting text, 2B2 neatly printed over folded corner; recent buckram-backed boards with paper sides by Temple Bookbinders (ticket to lower pastedown), uncut with deckle-edges, opened by hand; ink stamp of the Academy of Natural Sciences of Philadelphia to title and call-number to contents. **£175**

Uncommon first edition of an anonymous Scottish companion to Buffon, printed at Perth.

ESTC T61273.

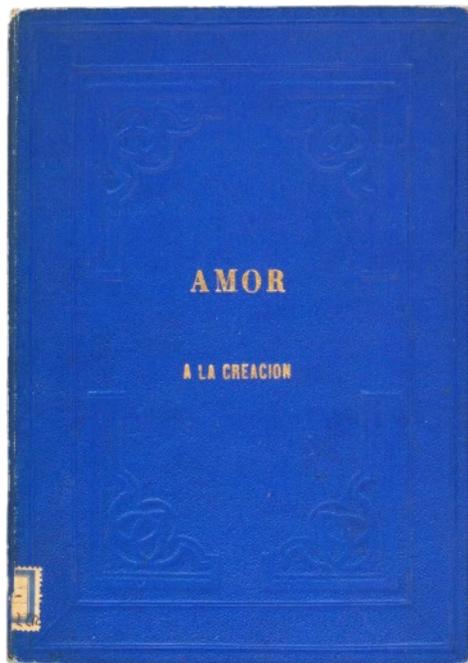


**23| [CASTILLO Y SORIANO, Jose del.]** Amor á la creacion. Poesia dedicada á la Sociedad Madrileña Protectora de los Animales y de las Plantas. Leida el 25 de Mayo de 1879 en la exposicion de flores y aves por la eminente actriz Carolina Civili. *Madrid, Sociedad de Tipógrafos, 1879.*

8vo, pp. [8]; a very good copy in the original blue blind-panelled cloth, upper cover lettered in gilt; a little rubbed at the extremities; author's dedication inscription dated August 1879 to Francisco Javier Ugarte Pagés (lawyer and politician) on the front free end-paper. **£500**

**Very rare survival:** a poem in twenty-four stanzas each of five lines devoted to the celebration of animals and plants, dedicated to the Madrid Society for the protection of nature, and publicly read by the actress Carolina Civili on the occasion of the May 1879 exhibition of plants and birds. This copy was inscribed by the author, a prominent essayist and publicist, for a young Francisco Javier Ugarte Pagés, whose commitment to public life would come to full fruition within the government of Maria Cristina Habsburg.

**OCLC finds a single copy, at the National Library of Spain; not on Library Hub.**



**24| CLUSIUS, Charles (de l'Écluse).** Rariorum plantarum historia. *Antwerp, Jan Moretus 'ex officina Plantiniana', 1601.*

Folio, pp. [12], 364, cccxlviii, [10], [2 (colophon, blank)]; without the portrait (often lacking); title with elaborate copper-engraved border, copious woodcut illustrations in text; a little spotting, mostly marginal; a very good copy in contemporary Italian vellum over boards, spine lettered in ink; worn but sound, scratches to lower board, split to upper joint; contemporary ownership inscription to title 'Alb. Campi et amicorum' with binding note ('1602 // costa ligato [bolognini?] 38') to lower pastedown, later seventeenth-century inscription of Christoph Sigismund, Graf von Kuenburg. **£4800**

**First edition of Clusius's magnum opus, containing approximately one hundred new species.** A valuable collection of careful descriptions of rare plants, the *Rariorum plantarum historia* gathers accounts from Clusius's earlier botanical tours of Spain (*Rariorum aliquot stirpium per Hispanias observatarum historia*, 1576) and Austria and Hungary (*Rariorum aliquot stirpium per Pannoniam, Austriam, et vicinas quasdam provincias observatarum historia*, 1583) with extensive new material.

Particularly notable are descriptions of tulips, which Clusius had introduced to the Netherlands with the establishment of the *hortus academicus* at Leiden in 1593, and the first printing of the *Fungorum in Pannoniis observatorum brevis historia*, the first treatise dedicated exclusively to mycology.

Of the 1109 woodcuts, some 233 are from Clusius's *per Hispanias* and 356 from his *per Pannoniam, Austriam et vicinas quasdam provincias*; Nissen attributes the remaining five hundred new woodcuts to Nikolaus Solis ('dem Sohne des Virgil Solis in Frankfurt a. M. '), though his death in 1585 makes this unlikely.

USTC 1003396; STCV 6619526; Nissen 372.



**25| CULPEPER, Nicholas.** Culpeper's complete Herbal, to which is now added, upwards of one hundred additional Herbs, with a Display of their medicinal and occult Qualities, physically applied to the Cure of all Disorders incident to Mankind ... embellished with Engravings of upwards of four hundred different Plants, with other Subjects to illustrate the Work. *London, J. Haddon for Richard Evans, 1815.*

4to, pp. vi, 398, with 40 hand-coloured copper-engraved plates; lightly foxed with a few creases, marginal tear to Q1, the final plate trimmed with loss of numbering but not image, several plates loose; contemporary calf-backed boards, modern marbled sides; rubbed and bumped, upper joint split, lettering-piece lacking; contemporary inscriptions to title, one erased with small tear. **£75**

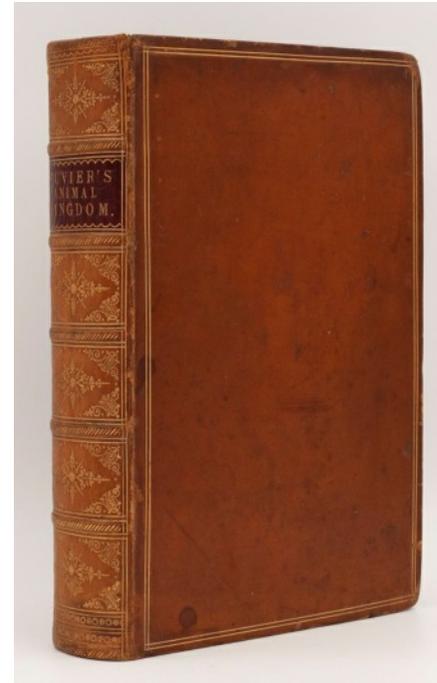
Later edition of Culpeper's principal work, the *English Physician*, under the title of the *Complete Herbal*. First published in 1652, the work contains a comprehensive list of British medicinal plants, here illustrated with forty hand-coloured plates. Undergoing over one hundred editions, the *Herbal* has remained among the most popular works of astrological medicine in the centuries since its first appearance.

Not in Nissen.

**26| CUVIER, Georges, and Edward BLYTH (editor).** The animal Kingdom, arranged after its Organization, forming a natural History of Animals, and an Introduction to comparative Anatomy ... translated and adapted to the present State of Science ... a new Edition, with Additions ... illustrated by three hundred Engravings on Wood and thirty-four on Steel. *London, William S. Orr & Co., 1851.*

Large 8vo, pp. vii, [1 (blank)], [2], 712; steel-engraved frontispiece, engraved title, and 32 steel-engraved plates (four with letterpress leaves facing, the others with tissue guards), numerous wood-engraved illustrations in text; spotting to plates, a short crease to the first, otherwise a very good copy; contemporary British russia, borders double-filletted in gilt, spine gilt in compartments with gilt red morocco lettering-piece, board-edges and turn-ins roll-tooled in blind, edges marbled, marbled endpapers; a little rubbed with a few small scuffs to lower board, light bumping. **£175**

Third Blyth edition of Cuvier's *Règne animal*. A seminal work of natural history and comparative anatomy, the *Règne animal* was first published in December 1816 and translated into English in parts issued from 1824 to 1835. The work was edited and enlarged in 1840 by the zoologist Edward Blyth (1810 – 1873), with essays by Mudie, Johnston, and Westwood.



**27| DODOENS, Rembert, and Henry LYTE (translator).** A newe Herball, or Historie of Plantes, wherein is contained the whole discourse and perfect description of all sortes of Herbes and Plantes ... first set fourth in the Doutche or Almaigne Tongue ... and nowe first translated out of French into English. [Antwerp, Henry Loë for] London, Gerard Dewes, 1578.

Folio, pp. [24], 84, 87-132, 149-152, 155-779 (pp. 357-360 misnumbered '359-362'), [16], [1 (blank)]; lacking leaves H1, N1-2, N5, and sigs M and 3Y, leaf 3X6 supplied in manuscript; black letter, title within woodcut border; with approx. 800 woodcut illustrations in text; repairs and strengthening to margins of first and final sections, minor loss to title and index, damp-staining in places; early eighteenth-century English Cambridge-panelled calf, neatly rebound and lettered directly in gilt to spine, modern endpapers with cloth hinges; rubbed and scuffed, corners bumped. **£750**

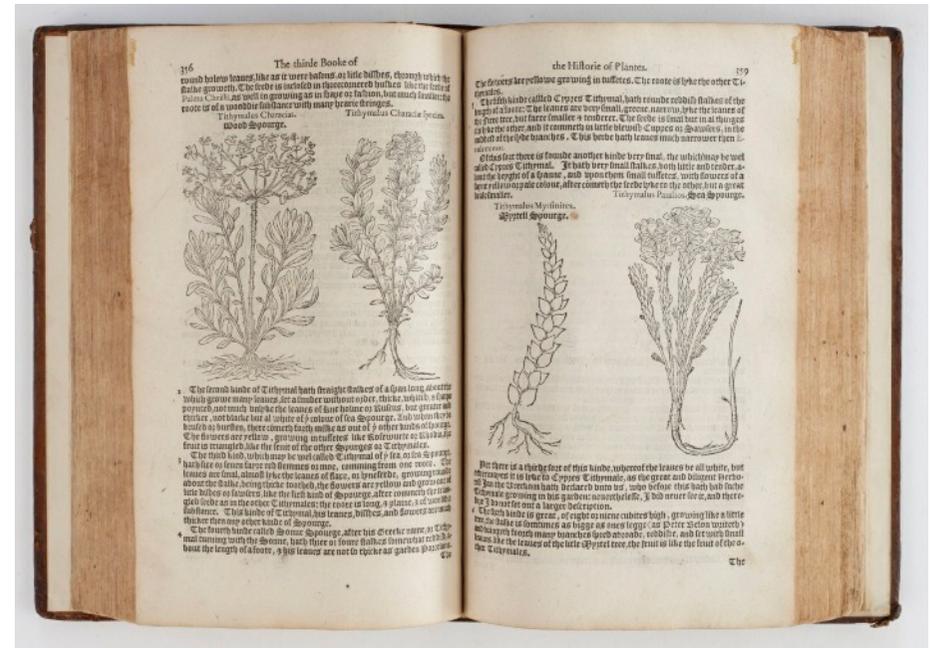
**First English edition, translated from Clusius's expanded French edition of Dodoens's Flemish *Cruydeboek* of 1554, with fresh material incorporated by Lyte and apparently supplied by Dodoens himself.** The illustrations of plants in the English translation are the same as those used for the Flemish and French editions, the wood-blocks now showing signs of wear (see Henrey I, p. 32). The book includes many references to American plants, though the woodcut of the 'yellow henbane' is still unidentified as the tobacco plant, *Nicotiana rustica* (see Arents I, p. 213, for an account of this confusion). A separate setting of the title (with the imprint 'by my') is recorded as ESTC S107363. Subsequent English editions were not illustrated.

ESTC S126799; Alden 578/22; Arents (Add.) 17; Henrey 110.

**28| DRAPIEZ, Auguste.** Résumé d'ornithologie, ou d'histoire naturelle des oiseaux ... complété par une iconographie de 48 planches. Paris, 'au bureau de l'Encyclopédie portative' and Bachelier, 1829.

[issued with:]

**LAMOUREUX, S, Madame.** Iconographie des oiseaux, ou collection de figures représentant les oiseaux qui peuvent servir de types pour chaque famille ... Paris, 'au bureau de l'Encyclopédie portative' and Bachelier, 1829.



2 vols, 16mo, pp. I: [12], 300; II: [4], 18, [2 (blank)], pls XLVIII; woodcut frontispiece to vol. I and 48 lithographic plates; light spotting, toned in places, short marginal tear to II, B1-4 (not affecting text); an excellent, unopened set in publisher's printed wrappers with woodcut vignettes; slight spotting and dust-staining, spines lightly sunned. **£375**

**Very scarce first edition of the *Résumé d'ornithologie and Iconographie des oiseaux*.** A pocket-sized natural history of birds by the Belgian ornithologist Auguste Drapiez (1778 – 1856), the work is accompanied by forty-eight accomplished lithographs by Madame Lamouroux. The two volumes were published as numbers 38 and 38 bis in Bailly de Merlieux's *Encyclopédie portative*, a comprehensive collection of scientific treatises begun in 1825 and intended to run to three hundred volumes.

**OCLC finds only five sets worldwide:** two in France (BnF and Musée d'histoire naturelle), two in the US (Berkeley and Smithsonian), and one in Switzerland (Naturhistorisches Museum Bern). We could trace only one copy at auction (Christie's, 1993).

Nissen 266 (*Iconographie* only).

**29| DVIGUBSKII, Ivan Alekseevich.** Opyt estestvennoi istorii vsekh zhyvotnykh Rossiiskoi Imperii ... Sizobrazheniiami zhyvotnykh. [Fly-title:] Zhyvotnyia miagkiia i rakovinnia [An Attempt at the natural history of all the animals of the Russian Empire ... with illustrations of the animals. [Fly-title:] Soft and shelled animals]. Moscow, University Press, 1831.

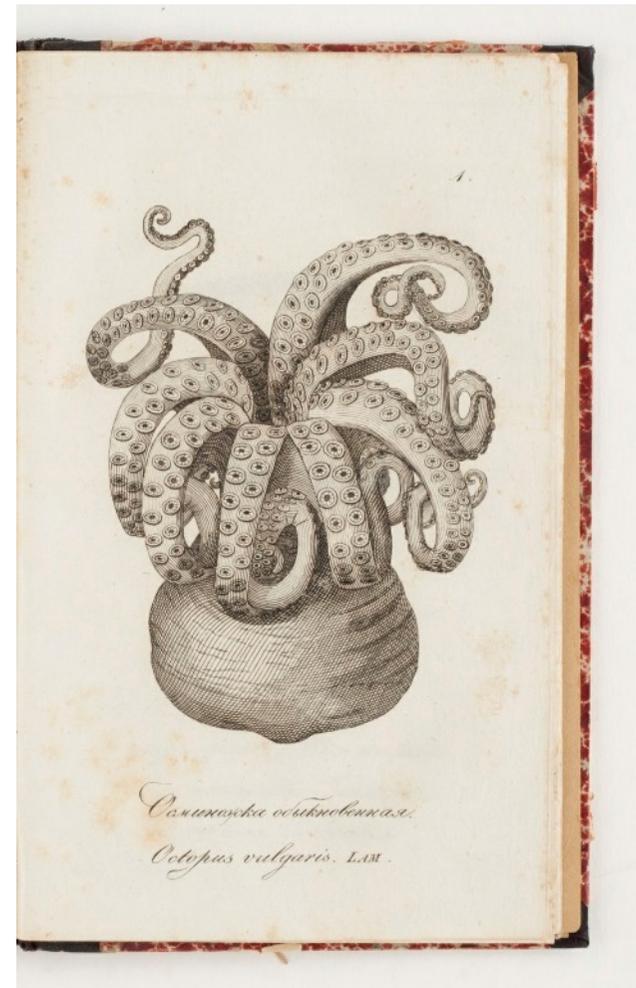
8vo, pp. 72, [10], with a terminal errata leaf and twelve leaves of engraved illustrations (an octopus, slugs, snails and shellfish); the two index leaves, giving Russian and Latin names, are bound in error before the final text leaf; title and following leaf repaired at inner margin, old repair to tear to foot of B8, without loss, some minor spotting to text, outer edge of one or two plates shaved just touching captions; a good copy, lacking endleaves, in early quarter cloth and marbled boards, rebacked; old shelf mark to title, stamped monogram to verso of title.

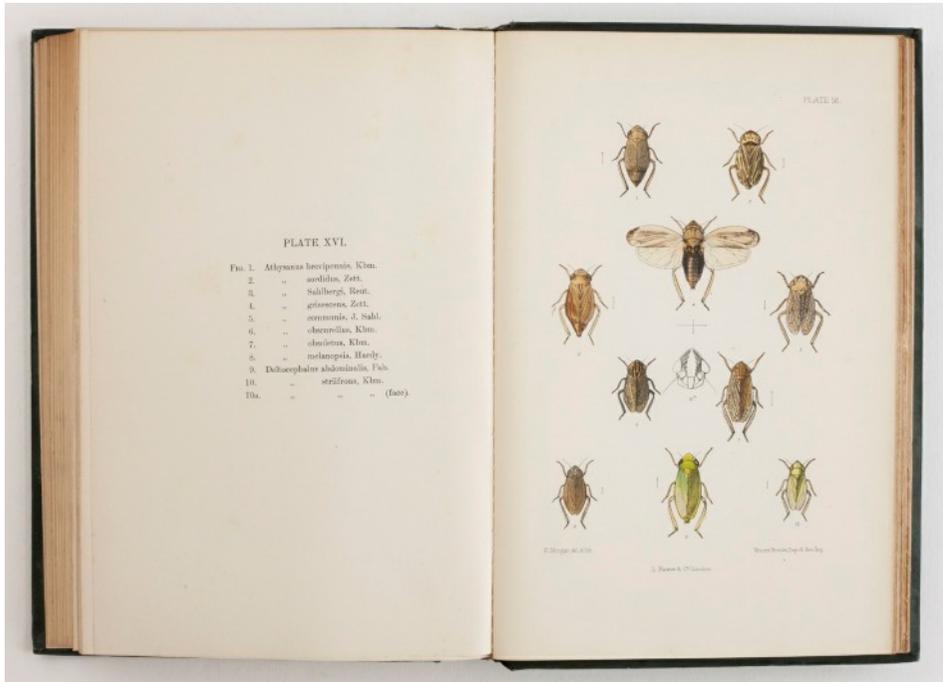
**£2000**

**First edition, rare, one of a series of six works on the flora and fauna of the Russian Empire,** published 1829-1833 under the same general title. The present volume covers molluscs, including cephalopods and gastropods.

Dvigubsky (1771-1839) was Professor of Physics at the Imperial Moscow University, but his scientific interests ranged through biology, chemistry and medicine. His surveys of Russia's flora and fauna were among the first attempts at a coordinated catalogue of the country's wildlife.

OCLC shows copies at Minneapolis Public Library and Illinois; not in COPAC or KVK. There is also a set of the complete series at the National Library of Russia.





**31| ENDLER, Friedrich Gottlob, F.P. SCHOSS, and C.F. STUCKART (editor).** *Der Naturfreund, oder naturgeschichtliche Unterhaltungen ... neu aufgelegt und fortgesetzt ... erster Band, mit illuminirten Abbildungen.* [Breslau, s.n.,] 1828.

4to, pp. '1-102' [i.e. 204], [4], with engraved title and 51 (of 52) hand-coloured copper-engraved plates (the first bound as frontispiece); partially printed on blue paper, pl. LII excised; very slightly foxed, neatly repaired tear to pl. XLI; contemporary half calf with marbled sides in imitation of marbled calf, spine with gilt lettering-pieces on coloured paper, edges speckled green, marbled endpapers; rubbed and bumped at extremities. **£275**

First volume of the second edition of the *Naturfreund*, a collection of zoological, ornithological, ichthyological, and botanical plates displaying the wildlife familiar to the self-taught engraver Friedrich Gottlob Endler (1763 – 1822) in Silesia. The work was initially published in eleven volumes, each with fifty-two plates, between 1809 and 1824; this second edition was begun in 1828.

Not in Nissen.

**30| EDWARDS, James.** *The hemiptera-homoptera (cicadina and psyllina) of the British Isles: a descriptive Account of the Families, Genera, and Species indigenous to Great Britain and Ireland, with Notes as to Localities, Habitats, etc.* London, Ballantyne, Hanson, & Co. for L. Reeve & Co., 1896.

8vo, pp. xii, 271, [1 (blank)], 30 plates (of which 28 hand-coloured), each with facing leaf of letterpress text; very occasional slight spotting; a very good copy in publisher's green cloth, upper board blocked in gilt, spine lettered in gilt; lightly rubbed and bumped, spine faded; bookplate lifted from upper pastedown. **£75**

First edition of Edwards's survey of British hemiptera-heteroptera.



**32] [FARSARI, Adolfo, studio of.]** Japanese flower seller. [Yokohama, c. 1887].

Hand-tinted albumen print (18.7 x 24.5 cm), captioned in the negative '161 Flower peddler', pasted on contemporary card mount (24.3 x 32 cm); a few small chips to edges of mount, mount slightly browned; '1887' pencilled at foot; overall very good.

**£200**

A handsome image of a Japanese flower vendor, with delicate contemporary hand colouring, most notably to the flowers. After time spent in America, where he fought in the Civil War, Adolfo Farsari (1841-1898) moved to Japan in 1873, establishing himself in Yokohama. In 1885 he opened his own photographic studio, subsequently touring Japan to create a portfolio of over a thousand images. The quality of his work and innovative approach to hand colouring brought him commercial success. His firm was the last important Western photography studio in Japan.



**33] GERARD, John and Thomas JOHNSON (editor).** The Herball, or general Historie of Plantes ... very much enlarged and amended. London, Adam Islip, Joice Norton, and Richard Whitakers, 1633.

Folio, pp. [4 (blank, engraved title)], [35], [1 (blank)], '1630' [i.e. 1634], [2 (illustrations, blank)], [46]; without final blank; engraved title by John Payne, over 2500 woodcut illustrations in text, woodcut ornaments and initials; lightly toned in places, occasional slight foxing and offsetting, marginal paper-flaws to 2S6, 3B3, 6K3, and insignificantly elsewhere, ink blot to p. 639; a very good copy in recent calf, panelled in blind to period style, spine blind-ruled in compartments and lettered directly in gilt, edges speckled red; rubbed with a few scuffs, nonetheless very sound; contemporary ink annotation in English to p. 311.

**£2750**

**Second edition of Gerard's Herball, edited and expanded by Thomas Johnson.** The *Herball* is the principal work of John Gerard (c.1545 – 1612) and the most substantial English vernacular herbal: though working closely from Dodoens's famous *Cruydeboeck*, Gerard contributed his own observations, often from specimens from his own garden near Barnards Inn, and notes on localities in England. Notable is his description of the potato, which he grew with success in London: though erroneously identified as the 'Virginian potato', Gerard's illustration was the first to appear in any herbal.

The first edition of 1597 used around 1800 woodcuts from Bergzabern's *Eicones plantarum* of 1590; the present edition supplants them with superior and more numerous blocks obtained from Plantin in Antwerp.

'The first edition of Gerarde's herbal (1597) held the field without any competition for more than a generation. It was not until it began to be noised abroad that a certain John Parkinson would soon produce a new herbal to take its place, that the successors of Gerarde's original publisher were brought to the point of undertaking a second edition. In 1632 they commissioned Thomas Johnson, a well-known London apothecary and botanist to carry out the work, with the proviso that it must be accomplished within the year. This heavy task Johnson accomplished with marked success, even adding a balanced and comprehensive historical introduction. He recalls Gaspard Bauhin in his scholarly anticipation of modern methods of editorship. He has, for example, a system of marking



**THE HERBALL**  
 OR GENERAL  
 Historie of  
 Plantes.  
 Gathered by John Gerarde  
 of London Master in  
 CHIRVRGERIE  
 Very much  
 Enlarged and Amended by  
 Thomas Johnson  
 Citizen and Apothecarye  
 of  
 LONDON

THEOPHRASTUS      DIOSCORIDES

London Printed by  
 Adam Iffley, Geor. Norton,  
 and Richard Whitakers  
 Anno 1653.

J. Payne sculp.

scaly or clouded Root like  
 ich ariseth vp a faire fit flake  
 top; which sometimes doth  
 reat mountaine Lilly; upon  
 those of the mountaine Lilly  
 ling to a red leade colour;  
 estell, and likewise many  
 pleasant fauour. The leaues  
 broader and shorter.  
 riseth a stalke some cubit  
 e floures also resemble those  
 a purplish sanguine colour.

¶ *The Names.*  
 The Lilly of Constantinople is called likewise in England, Martagon of Constantinople; of  
 Zobel, Hemerocallis Chalcedonica, and likewise *Lilium Byzantinum*: of the Turks it is called *Zufinare*:  
 of the Venetians, *Mareali*.

¶ *The Nature and Vertues.*  
 Of the nature or vertues there is not any thing as yet set down, but it is esteemed especially for  
 the beautie and rarenesse of the floure; referring what may be gathered hereof to a further consi-  
 deration.

¶ CHAP. 106.

Of the narrow leaved reflex Lillies.

4 *Lilium Byzantinum minus*  
*polyantbes.*  
 The Vermilion Byzantine  
 floured Lilly.

¶ *The Description.*  
 ¶ 1 The root of this is not much vnlike that of other Lillies; the stalke is some cubit  
 high, or better, the leaues are many and narrow, and of a darker green than those  
 of the ordinarie Lilly, the floures are reflex, like those treated of in the last chap.  
 of a red or Vermilion colour. This floures in the end of May: wherefore *Clusius* calls it *Lilium ru-*  
*brum praeox*, The early red Lilly.



¶ 1 *Lilium rubrum angustifolium.*  
 The red narrow leaved Lilly.

¶ 3 *Lilium mont. flore flavo punctato.*  
 The yellow mountaine Lilly with  
 the spotted floure.



if the floures, which are of a  
 talks also, as *Clusius* obserueth,  
 the former, than otherwise  
 ures grow equally from the  
 rest, and sometimes consist  
 ure. ¶

¶ 2 This Plant is much more beautifull than the last described; the roots are like those of Lil-  
 lies, the stalke some cubit and an halfe in height, being thicke set with small graphic leaues. The  
 floures grow out one above another, in shape and colour like those of the last described, but out-  
 times

the text to distinguish the degrees to which he has altered or re-written Gerarde's descriptions. Johnson's new version was illustrated with a set of 2766 blocks, previously used in the botanical works issued by Plantin. The "Herball", thus transformed, reached a far higher level than Gerarde's own edition.' (Arber, *Herbals*).

'Despite the many errors and repetition of folklore, such as the story of the barnacle tree from which geese were supposed to be hatched, Gerard's *Herball*, being in the English vernacular, is still one of the best-known English herbals. In 1633 Thomas Johnson edited a new, more scholarly, edition which was so well received that it was reprinted in 1636.' (ODNB).

ESTC S122165; Nissen 698.

**34| HARRIS, Moses.** An Exposition of English Insects, including the several Classes of Neuroptera, Hymenoptera, & Diptera, or Bees, Flies, & Libellulæ, exhibiting on 51 Copper Plates near 500 Figures, accurately drawn, & highly finished in Colours, from Nature, the whole minutely described, arranged, & named according to the Linnean System ... London, White and Robson, 1782.

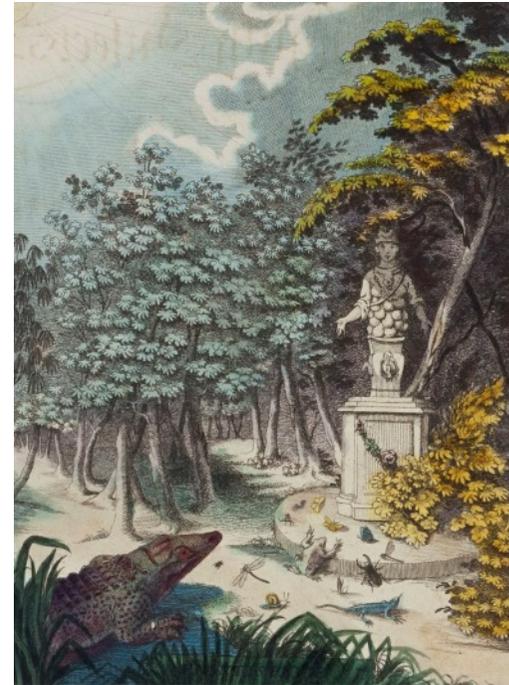
4to, viii, [9]-166, [4], with engraved title, coloured frontispiece, and 51 plates (of which 50 hand-coloured); without the 'Scheme of Colours' plate; text in 2 columns, English and French; lightly toned, slight offsetting, marginal paper-flaw to R1; a broad copy, uncut in early nineteenth-century half red roan with marbled sides, spine gilt in compartments and lettered directly in gilt; worn, bumped and chipped at extremities, rebounded in paper; early twentieth-century bookseller's ticket 'Myers & Co.' to upper pastedown, later bookplate of H. Stanley Marcus.

£950

**Second edition of Harris's 'principal scientific work' (ODNB), incorporating his important treatise establishing the classification of insects by wing venation.** 'I have kept so far as this method was agreeable to, and did not interfere with the plan, which I have adopted, of a strict adherence to a Natural System, separating the classes by such nice though strong distinctions, that the observer at first sight of an insect (if it be of the *Diptera* or *Hymenoptera*) shall be capable of not only knowing the class it refers to, but at the same time to what order and section of that class, and this by the wings only' (preface).

Harris 'was, it is believed, the first to draw attention to the importance of wing neuration in the classification of lepidoptera and upon this principle he arranged the species in his published works, illustrating them in colour with a high degree of accuracy' (Lisney, p. 156).

ESTC T33877.



WITH OCCULT ANNOTATIONS

**35| HILL, John.** The useful Family Herbal, or an Account of all those English Plants, which are remarkable for their Virtues, and of the Drugs, which are produced by Vegetables of other Countries, with their Descriptions, and their Uses ... the second Edition. London, W. Johnston and W. Owen, 1755.

8vo, pp. vi, [2 (blank)], [iii]-liv, [2 (blank)], 404, [4 (advertisements)], with 8 copper-engraved plates; lightly thumbed in places, minor chipping to corners of early leaves, plates trimmed with insignificant loss to plate-numbers, old paper repair to gutter of title; contemporary British calf, borders double-filleted in gilt, spine gilt-ruled in compartments; a little rubbed with a few minor scuffs, upper joint split but holding, corners lightly bumped; front endpapers inscribed 'John Coopers Book, 1754' and annotations throughout, front flyleaf inscribed 'ex libris P. Antrobus, 1762'. **£550**

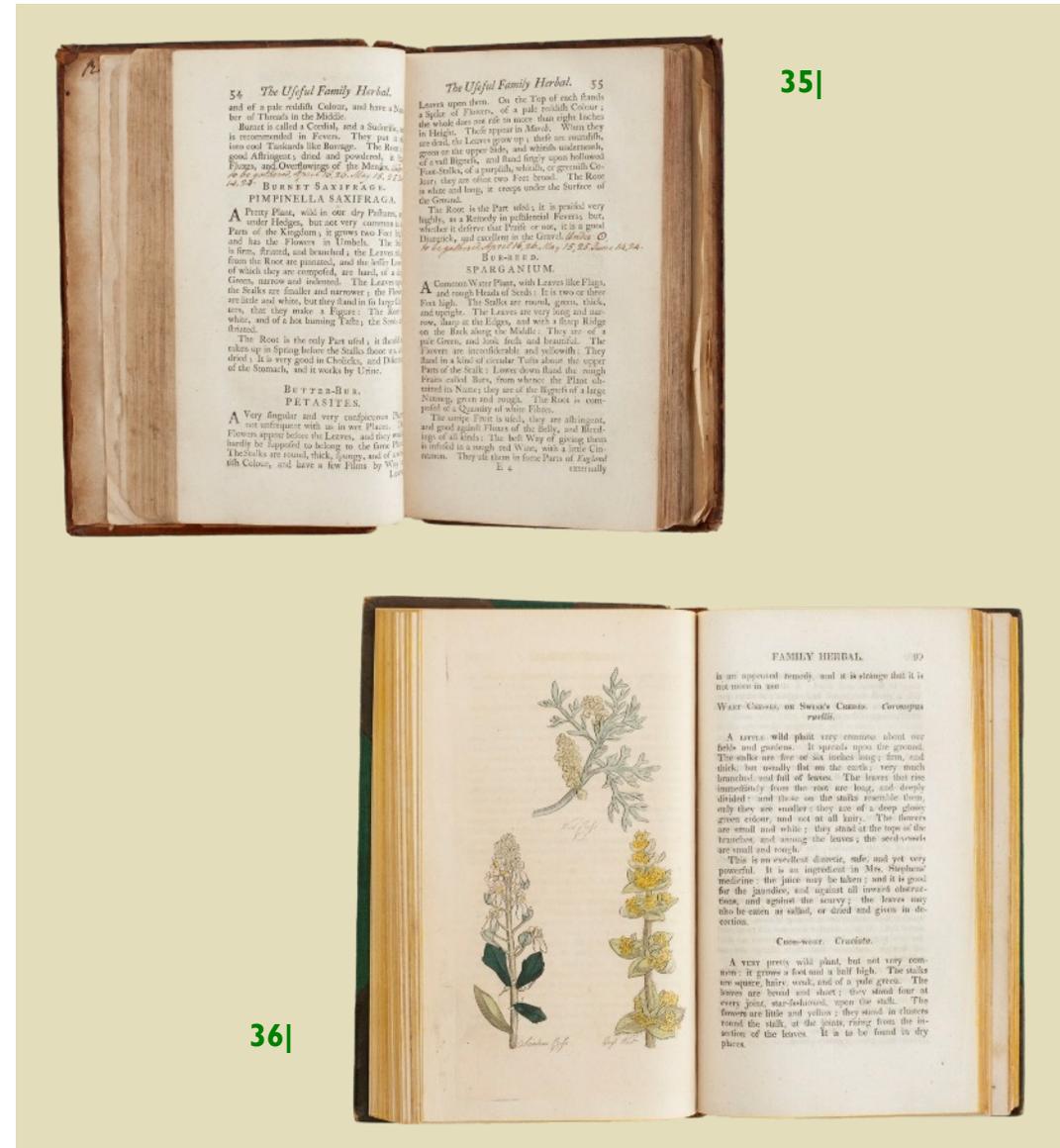
**Second edition, published the year after the first, with contemporary annotations.** Apothecary, actor, and prolific writer, John Hill (1714 – 1775) published his *Useful Family Herbal* in 1754, an otherwise 'unaccountably unproductive year' (ODNB). Through a long and varied career he wrote widely on botany and its uses, including the first Linnaean flora of Britain, his *Flora Britanica* [sic] of 1759. The present copy is annotated with 'under what Planet every Herb is, with the proper Seasons to gather them in their higher Virtues' (inscription to title).

ESTC T50632; not in Nissen (cf. 883, first edition).

**36| HILL, John.** The Family Herbal, or an Account of all those English Plants, which are remarkable for their Virtues, and of the Drugs which are produced by Vegetables of other Countries ... embellished with fifty-four coloured Plates. Bungay, C. Brightly & Co, and for T. Kinnorsley, 1812.

8vo, pp. viii, xl, 376, with 54 hand-coloured plates; slight spotting, marginal repair to title (not affecting text), plate 29 trimmed at fore-edge with minor loss; a very good copy in early twentieth-century green half crushed morocco by Bayntun with buckram sides, spine gilt in compartments and lettered directly in gilt, edges stained yellow, marbled endpapers; rubbed at extremities with a few small scuffs, short split to upper joint. **£275**

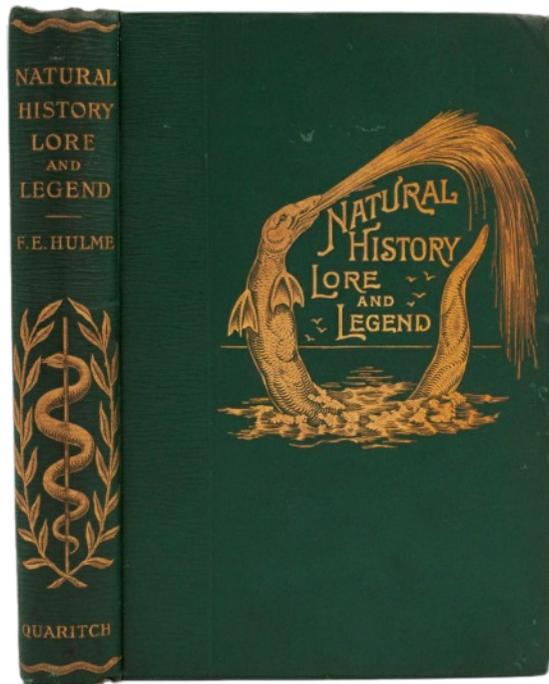
**Suffolk imprint of Hill's Family Herbal, with a new suite of hand-coloured plates.** First published in 1754 with but eight plates, the text is here much revised and accompanied by fifty-four hand-coloured plates by the celebrated engraver W.H.C. Edwards.



**37| HULME, Frederick Edward.** *Natural History Lore and Legend*, being some few Examples of quaint and by-gone Beliefs gathered in from divers Authorities, ancient and mediaeval, of varying Degrees of Reliability. London, G. Norman & son for Bernard Quaritch, 1895.

8vo, pp. viii, 350, [2 (Quaritch advertisements)]; woodcut illustrations in text; a very good copy, partially unopened in publisher's green pictorial cloth gilt, spine straight-grained and lettered in gilt, top-edge gilt; a few small scuffs and bumps, front free endpaper creased; Watkins bookseller's label to rear free endpaper. **£85**

First edition. An artist and amateur botanist, F. Edward Hulme (1841 – 1909) is remembered for a variety of works on natural history, the most extensive being his *Familiar Wild Flowers*, which appeared in eight volumes from 1878 until his death (a ninth volume was published posthumously). He served as drawing master at Marlborough, and from 1885 as Professor of Geometrical Drawing at King's College London. As a study of historic botanical literature, *Natural History Lore and Legend* precedes the work of Wilfrid Blunt, a fellow drawing master and pupil of Marlborough College.



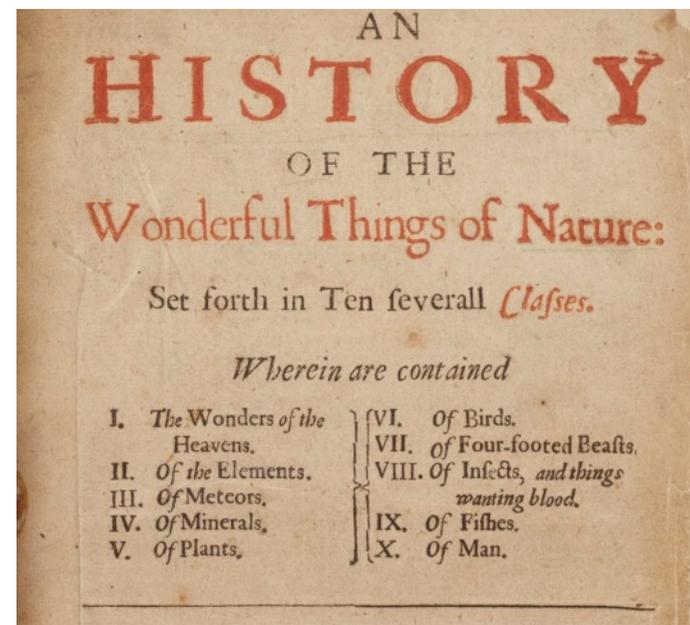
**38| JONSTON, John [and John ROWLAND (translator)].** *An History of the wonderful Things of Nature*, set forth in ten severall Classes ... now rendred into English by a Person of Quality. London, John Streater, 1657.

Folio, pp. [14], 10, 17-354, [2 (advertisement, blank)]; title in red and black; toned with spotting in places, title chipped at edges with tear from tail-edge (affecting text without loss); modern buckram, gilt red morocco lettering-piece to spine; contemporary ownership inscription of P. Ward to title with occasional marginal annotations (a little trimmed), early nineteenth-century initials 'F.P.' with 2 notes in verse (the second dated 1833). **£400**

**First English edition of Jonston's *Thaumatographia naturalis*.** First published by Blaeu in Amsterdam in 1632, the *Thaumatographia* describes the natural world in ten classes, the latter five on animals, fish, insects, and birds. A Polish naturalist and physician, John Jonston (1603 – 1675) draws much of his detail from ancient authors and from recent accounts of Africa, Asia, and America.

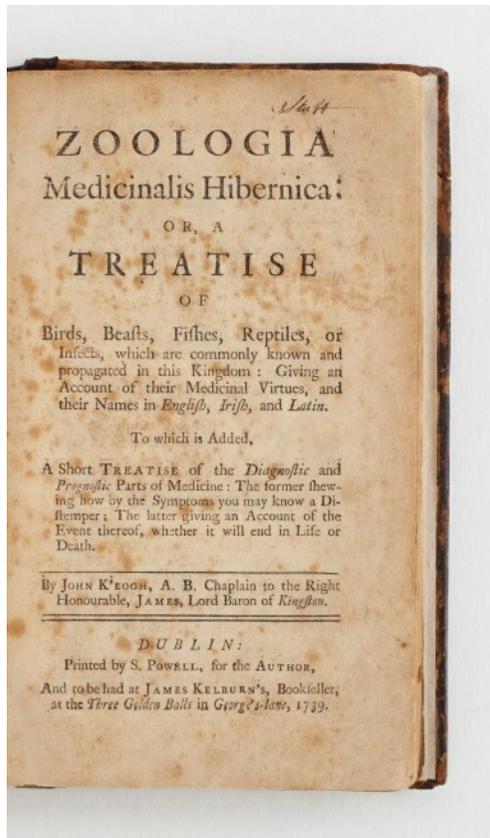
The British Library copy and corresponding entry on ESTC have an additional leaf *extra* register (bound between a3 and a4) with a second dedication, from John Rowland to Edward Montagu, second Earl of Manchester (1602 – 1671).

ESTC R1444.



**39| KEOGH, John.** *Zoologia medicinalis hibernica, or a Treatise of Birds, Beasts, Fishes, Reptiles, or Insects, which are commonly known and propagated in this Kingdom, giving an Account of their medicinal Virtues, and their Names in English, Irish, and Latin ... Dublin, S. Powell for the author and sold by James Kelburn, 1739.*

8vo in 4s, pp. [18], 167, [9]; woodcut ornaments, with part-title; foxed with a few creases and very occasional marginal loss, sig. A repaired; a good copy in contemporary Irish speckled calf, inner borders roll-tooled in blind, board-edges roll-tooled in gilt, sewn two-up and bypass on 5 cords, in a buckram clamshell box with printed paper label; sympathetically rebound with spine partially relaid, gilt lettering piece absent, rubbed and slightly bumped with cracks to surface, early sections resewn; contemporary ink ownership inscriptions to title and p. 1. **£950**



**First edition of a scarce text on the zoology of Ireland, with an index of Irish names.** An early work on Irish zoology, the *Zoologia* was published by John Keogh (*junior*, 1680/1 – 1754) shortly after his *Botanologia universalis Hibernica, or, a general Irish Herbal* (1735).

Both works promote the medicinal properties of their subjects, with 'A short Treatise of the diagnostic and prognostic Parts of Medicine' comprising almost half the present work. The *Zoologia* is valued also for its indexes of the English, Latin, and Irish names of species.

ESTC T100832.

**'ONE OF THE MOST SIGNIFICANT OF THE EARLY WORKS ON BRITISH BUTTERFLIES'**

**40| LEWIN, William.** *Les Papillons de la Grande Bretagne ... The Papilios of Great Britain ... London, J. Johnson, 1795.*

Small folio, pp. 97, [3, index], with 46 leaves of engraved plates with contemporary hand-colouring by the author; parallel French and English texts; tissue guards lightly foxed, otherwise a very good copy in contemporary marbled calf, single gilt fillet border, central gilt monogram MBE to upper board, spine gilt in compartments with red morocco lettering-piece; loss at head of spine, upper joint split but holding, extremities and covers slightly rubbed; ownership inscription 'MB Foljambe' to the front free endpaper. **£1500**

First edition, second issue, the first and only volume of a proposed larger work on the insects of Great Britain, which was never completed due to Lewin's death. The second issue appears without the *Insects of Great Britain* title, but is otherwise identical to the first. *Papilios* 'contains significantly more species of butterflies, together with their early stages, than works by previous authors ... Lewin was also the first author to follow the strict order of families, and to use the Linnaean names consistently and correctly applied ... Lewin coloured his plates personally, and although the quality varies from copy to copy, his work has rightly been acclaimed as some of the best produced in the Age of the Aurelians' (Salmon, p. 122).

William Lewin (1747-1795) was a keen naturalist, also the author of the *Birds of Great Britain*, a sizeable work in multiple volumes, the first of which appeared in 1789.

Lisney 315; Salmon *et al.*, *The Aurelian Legacy*, p. 122.



W. Lewin. del. et Goussier. sculp.

**41| [LONDON ZOO.] HARVEY, William (illustrator).** The Gardens and Menagerie of the Zoological Society delineated ... Quadrupeds, Vol. I [- Birds]. Chiswick, Charles Whittingham for Thomas Tegg and N. Hailes London [- John Sharpe], 1830 [- 1831].

2 vols, 8vo, pp. I: xii, 308; II: viii, 328; titles with woodcut vignettes, numerous woodcut illustrations throughout; a little spotting in places, otherwise an attractive set; later nineteenth-century half red morocco by Walker of Plymouth, marbled sides, borders French filleted in gilt, spines richly gilt in compartments and lettered directly in gilt, edges gilt, marbled endpapers, ribbon place-markers; rubbed at extremities, spines lightly sunned; late nineteenth-century armorial bookplate of Rev. Philip Hedgeland to upper pastedowns, perforated stamp of Penzance Library to titles and final leaves (with insignificant loss to index only). **£250**

**First edition, first issue, of the first record of the menagerie of the Zoological Society.** Founded in 1826 with botanical gardens and a zoological collection at Regent's Park, the Zoological Society of London was soon established as the foremost natural history collection in Europe, receiving the Royal Menagerie from William IV in 1831.

The descriptions were contributed by (among others) Vigors, Wallich, Broderip, and Yarrell, and edited by Edward Turner Bennett (1797 – 1836), vice-secretary of the Society under Nicholas Aylward Vigors and his successor as secretary. Though credited to William Harvey (1796 – 1866), the illustrations contain drawings by several other artists, including the young Edward Lear. The descriptions and images together offered the first view of the Society's gardens, which would not be opened to the public until 1847.

Printed at Chiswick by Charles Wittingham, the first volume was sold by Tegg and Hailes and dated 1830 and the second by Sharpe with the date 1831; the two volumes were subsequently issued together by Charles Tilt in 1831 (see next).

**42| [LONDON ZOO.] HARVEY, William (illustrator).** The Gardens and Menagerie of the Zoological Society delineated ... Vol. I: Quadrupeds [- Vol. II: Birds]. Chiswick, Charles Whittingham, for London, Charles Tilt, 1831.

2 vols, 8vo, pp. I: xii, 308; II: viii, 328; titles with woodcut vignettes, numerous woodcut illustrations throughout; a little spotted, otherwise a good set; modern cloth-backed boards with drab paper sides, printed paper labels to spines; corners lightly bumped; ink ownership inscription of William V. Donaldson to front free endpapers, with his bequest plate to the Philadelphia Zoological Garden, subsequent ownership and deaccession stamps of the Zoological Society of Philadelphia to endpapers. **£175**

First edition, second issue, of the first record of the menagerie of the Zoological Society.



41|

## FIRST STEPS IN ZOOLOGICAL PHOTOGRAPHY

**43| LUCY, Louis Godefroy de.** Album du Jardin Zoologique & Botanique d'Acclimatation du Bois de Boulogne. 1860-63.

18 albumen print photographs from wet collodion negatives, 16 approximately 19 x 22.3 cm, each mounted on recto of thick card measuring 33 x 53.6 cm, 2 photographs approximately 6 x 13.5 cm mounted together on thick card; a few with cracks in the negatives and spotting, many retouched in the negatives; printed paper label mounted below photographs, decorative title and border on card, photographer's credit and imprint on card; disbound, some creases and marks to card. **£500**

**Early examples of zoological photography featuring live animals**, showing horses, camels (including a baby camel born at the zoo), an ostrich, flamingos, sheep, catfish, a gull, an antelope, a blesbok, a gnu, and a lama. The suite also includes a bird's eye view of the zoo.

Louis de Lucy (1822-1892) was commissioned as the official photographer for an album of the Zoological and Botanical Acclimatisation Garden in the Bois de Boulogne when it was opened by Napoleon III and Empress Eugénie in 1860. The zoo was one of the earliest such attractions, being only a few years behind the public opening of London Zoo in 1847 after having been exclusively used for scientific study in the previous decades.

With the development of faster-drying wet collodion plates, photographs of live animals were possible from the 1850s. De Lucy's sometimes substantial retouching in the negative demonstrates the many challenges to such a project; he has enhanced physical features such as horns, eyes, hair as well as background environmental elements like grass, tree trunks, leaves and at times the fence enclosure. The impression overall is of a curious cross between a pioneering venture demanding technical skill and expertise and an example of primitive folk art.

Holdings appear to be scarce and incomplete. See Gael Newton, 'Animal and zoological photography' in *Encyclopedia of Nineteenth-Century Photography* p. 40.



# ALBUM

DU  
JARDIN ZOOLOGIQUE & BOTANIQUE D'ACCLIMATATION  
DU  
Bois de Boulogne



MAMMIFÈRES

LE PETIT CHAMEAU NÉ AU JARDIN

RUMINANTS

Rien que nous ayons déjà donné une planche représentant le Chameau, nous pensons faire plaisir à nos abonnés en leur donnant ici une photographie du jeune Chameau qui vient de naître au Jardin d'Acclimatation.

Dans cette planche, le jeune animal n'a pas encore huit jours ; son corps, de la grosseur de celui d'un Lièvre, est élevé sur des pattes d'une longueur tout à fait disproportionnée et presque aussi hautes que celles de la chèvre. — Les articulations de ses jambes sont très-basses et seraient à peine plus à se développer. Du reste, il est à remarquer que chez tous les grands mammifères destinés à vivre en troupeaux nomades et à vagabonder, le nature a pris soin de donner aux pattes d'une longueur disproportionnée, afin de permettre aux jeunes animaux de suivre le troupeau dans ses courses et ses pérégrinations.

L. de LUCY, 21, avenue Saint-Denis, Paris-Mairie

PUBLIÉ SOUS LE PATRONAGE DE LA SOCIÉTÉ  
D'ACCLIMATATION

PAR L. de LUCY, PHOTOGRAPHE DE  
L'ADMINISTRATION

1<sup>re</sup> Année

# ALBUM

DU  
JARDIN ZOOLOGIQUE & BOTANIQUE D'ACCLIMATATION  
DU  
Bois de Boulogne



OISEAUX

AUTRUCHE D'AFRIQUE (*Struthio Camelus*)

RUMIPIÈDES

Illustrée par M. DEBAY, — dessinée par M. DEBAY, — gravée par M. DEBAY, — coloriée par M. DEBAY.

Les diverses Autruches du Jardin ont été données par M. DEBAY, Sapeur, le Colonel DE COLLEVILLE et le Général KREMERER.

L'Autruche, le plus grand des oiseaux vivants, a pour patrie l'Afrique et quelques contrées de l'Asie au nord du Gange. Elle vit en petites troupes composées d'un mâle et de plusieurs femelles. Dans les lieux plats et désertiques, elle se nourrit d'herbes, d'ortues et de graines de toutes sortes. Elle se vole par des vols rapides de plusieurs heures, mais trop faibles pour la rendre dans l'air, mais, en revanche, elle court avec une vitesse extrême. Elle a dans les pieds une force très grande, et c'est son seul moyen de défense lorsqu'elle est prise à terre.

La femelle pond dans les lieux arides, et dans une simple excavation faite dans le sol, de quinze à vingt-cinq œufs très gros, d'un blanc jaunâtre et à coque très solide, que le mâle et la femelle couvent alternativement.

L'industrie de l'Autruche fournit deux produits, quoique d'un usage très défilé, elle s'approprie facilement, et l'on s'en sert pour les habits de Dons et de la Laine ou au lieu de la Laine. Ces plumes, surtout celles de la queue et des ailes, sont l'objet d'un commerce considérable avec le nord de l'Afrique.

Les ostriches qu'on peut voir au Jardin d'Acclimatation depuis longtemps ont été données par le comte de la Roche, d'Alger. M. le prince Brancovich, à Saint-Denis, et M. de Bouché, de la Préfecture, à Marseille, ont permis à faire venir également l'Autruche qu'on voit dans ce jardin. — Le nombre des jeunes individus nait chaque année est déjà assez considérable, et, par conséquent, on peut espérer que le Jardin, dans son état actuel, sera différent en très peu de temps d'origine européenne.

L. de LUCY, 21, avenue Saint-Denis, Paris-Mairie

L. de LUCY, 21, avenue Saint-Denis, Paris-Mairie

PUBLIÉ SOUS LE PATRONAGE DE LA SOCIÉTÉ  
D'ACCLIMATATION

PAR L. de LUCY, PHOTOGRAPHE DE  
L'ADMINISTRATION

1<sup>re</sup> Année

**44| MAPLET, John, and W.H. DAVIES (editor).** A greene Forest, or a naturall Historie, wherein may bee seene first the most sufferaigne Vertues in all the whole Kinde of Stones & Mettals, next of Plants, as of Herbes, Trees, and Shrubs, lastly of brute Beastes, Foules, Fishes, creeping Wormes, and Serpents ... reprinted from the Edition of 1567, with an Introduction. *London, Hesperides Press, 1930.*

Large 8vo, pp. viii, [4], 183, [3], [2 (blank)]; title and limitation printed in green and black; a very good copy in publisher's green paper over boards, spine lettered directly in gilt, top-edge gilt, others uncut, with green cloth slipcase; sunning to spine and light rubbing to boards, slipcase sunned and rubbed with a few small chips at extremities. **£75**

Limited edition, numbered 31 of 50 copies on Millbourne pure rag hand-made paper, signed by Davies.

**45| MATTIOLI, Pietro Andrea, and Francesco CALZOLARI.** Compendium de plantis omnibus, una cum earum iconibus, de quibus scripsit suis in commentariis in Dioscoridem editis, in eorum studiosorum commodum, atque usum, qui plantis conquirendis, ac indagandis student ... *Venice, Vincenzo Valgrisi, 1571.*

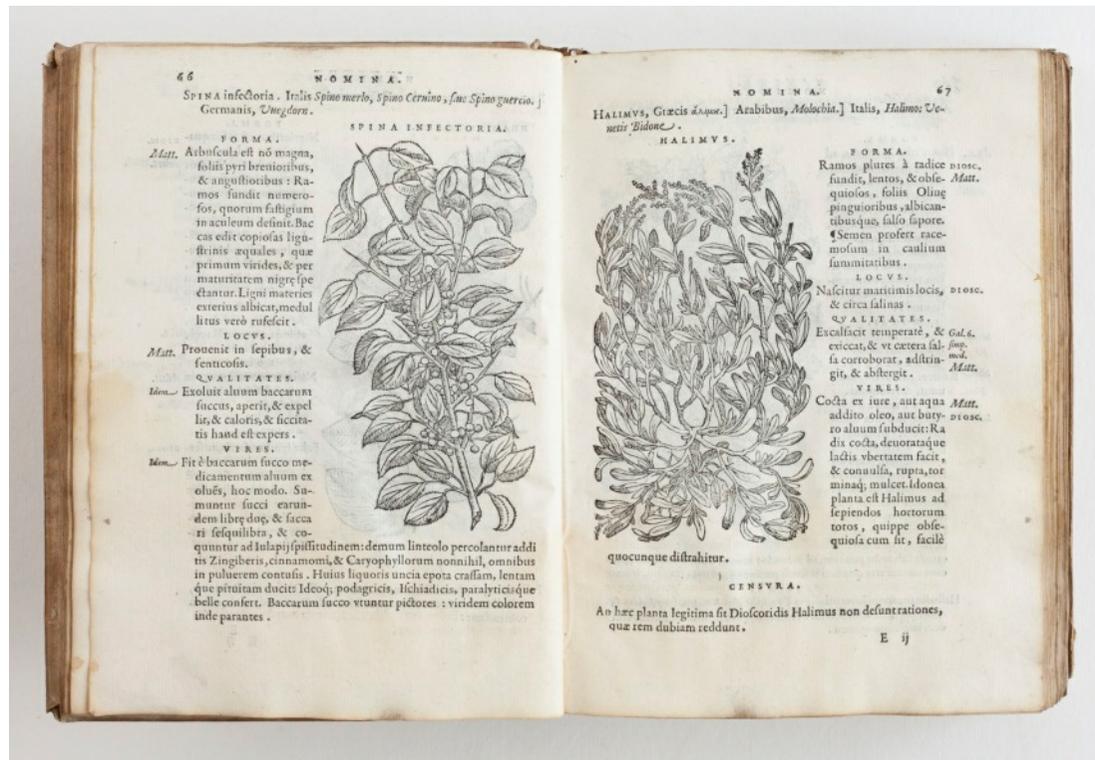
4to, pp. [15], [1 (blank)], 921, [15]; woodcut device to title and final leaf, over 900 large woodcut illustrations; light damp-stain from lower edge, a little spotting to early leaves, small hole to \*2 (with partial loss of 2 characters); a good copy in near-contemporary vellum over pulp-boards, gilt double-filleted borders and central arabesque block, spine in compartments with gilt centre-piece to each, sewn on 4 pairs of twisted thongs, spine and tail-edge lettered in ink; dust-stained with minor losses to spine, corners lightly bumped, upper turn-ins lifting; near-contemporary inscription of Giovanni di Lagnascho to title and annotation to p. 750, 19th-century inscription to front free endpaper 'C. & L. H[???] Williams'. **£2250**

**First edition of this scarce digest of Mattioli's commentaries on Dioscorides's *Materia medica*.** A heavily illustrated compendium drawn from the author's earlier *Commentarii* (Venice, 1554), the *Compendium* offers a practical enchiridion to medicinal botany, with almost one thousand entries containing detailed woodcuts and notes on the form, location, and uses of each plant.

'Fundamental to the work's success is its conception and execution as a practical scientific treatise. It was intended for daily use by physicians, herbalists, and others, who could find descriptions and notes on medicinal plants and herbs, Greek and Latin names and synonyms, and the equivalents in other languages. The work made it possible to identify and compare its plants and herbs with those mentioned by Dioscorides and also with those found in nature... Many of the illustrations were reproductions of his own drawings or elaborations of drawings made by other authors; the rest were derived from original drawings placed at his disposal by other scholars.' (DSB).

Mattioli's work is followed by a short account of the journey to Mount Baldo made by the Veronese pharmacist and botanist Francesco Calzolari (1522 – 1609).

USTC 841584; EDIT16 39025; Nissen 1306.



'THE FINEST ... PORTRAITS OF BRITISH AVIFAUNA ... EVER PUBLISHED'  
(WOOD)

**46| MEYER, Henry Leonard.** Coloured Illustrations of British Birds, and Their Eggs. London, S. & J. Bentley, Wilson, and Fley for G. Willis, and (vol. VII) by S. & J. Bentley and Henry Fley for Willis and Sotheran, 1853-1857.

7 vols, 8vo, pp. I: iv, 230; II: iv, 233, [I (imprint)]; III: iv, 240; IV: iv, 215, [I (imprint)]; V: iv, 192; VI: iv, 185, [I (blank)]; VII: vi, [2 (errata, blank)], 1-132, 135-206 (A2 and A3 reversed, p. 65 misnumbered '56', pagination skips from 132 to 135); 435 hand-coloured lithographic plates by Meyer and family, all plates facing blank II.; occasional very light foxing; ?publisher's red straight-grained morocco elaborately gilt, boards with gilt double-ruled and ornamental frames, spine gilt decorated in 6 compartments between raised bands, directly lettered in 2, edges and turn-ins with ornamental gilt-tooled rolls, all edges gilt; extremities lightly rubbed and bumped, spines a bit darkened, endpapers lightly foxed, overall a very fine, well-preserved set with very fresh plates. **£1750**

Second octavo edition. Meyer's *British Birds* is, 'with the possible exception of Lord Lilford's *Birds*, [which was published some fifty years later] ... the finest and most complete atlas of portraits of British avifauna (with their eggs) ever published' (Wood). Meyer was a British artist of Dutch extraction aiming to represent birds in a natural, life-like manner. His characteristically wonderfully detailed, accurate and attractive plates resulted from a collaboration of the Meyer family, headed by Meyer's wife, 'an accomplished artist, [who] not only executed such drawings as were not made by her husband, but drew many of the plates upon the stones' (Mullens and Swann, p. 399), with colouring done by their children. Mrs Meyer is known to have visited the gardens of the Zoological Society to study birds, while the eggs were collected by the family or sent by friends.

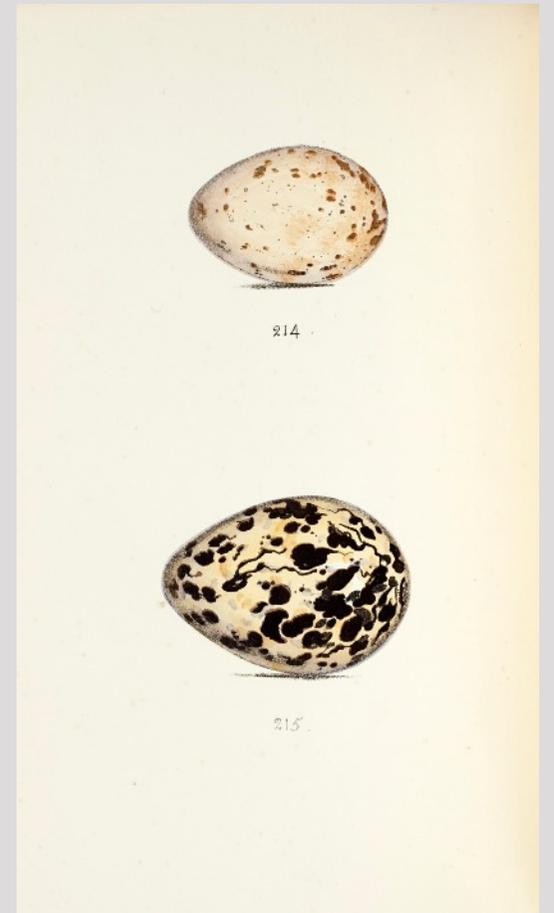
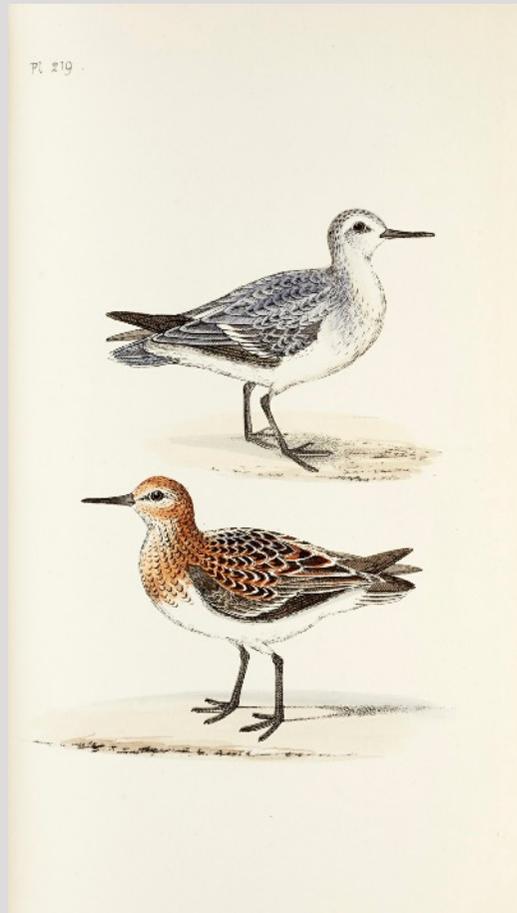
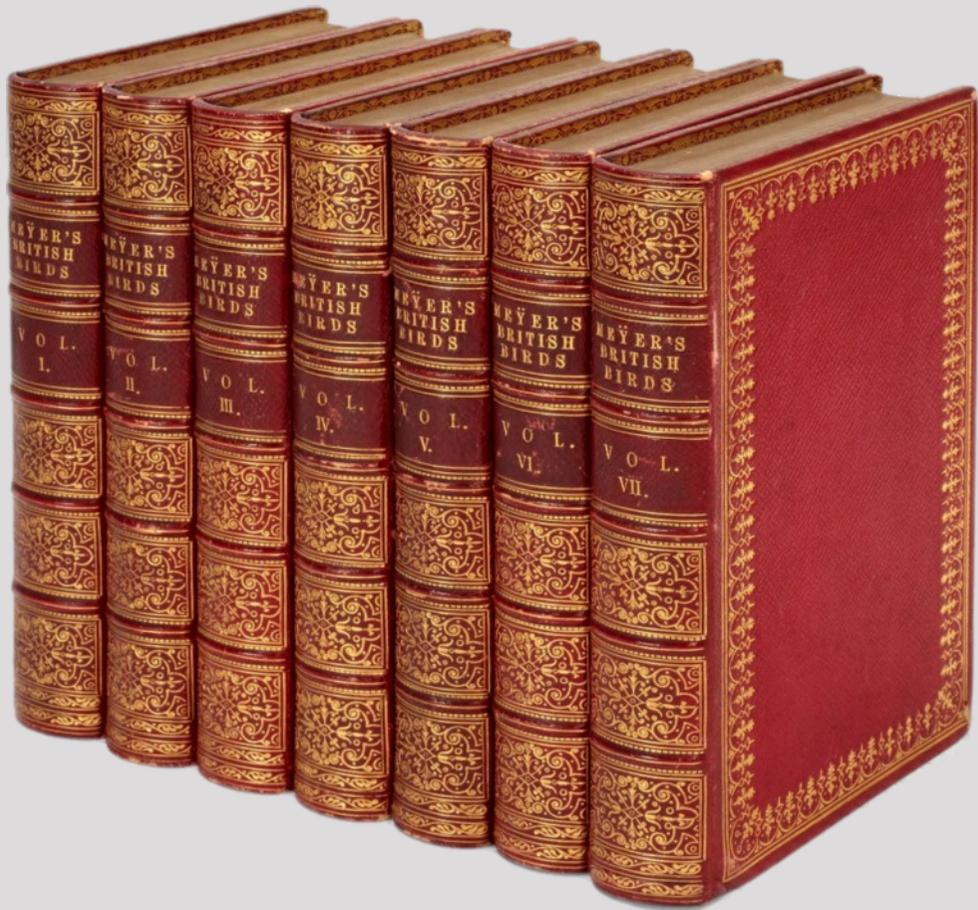
Encouraged by the success of the folio, plates-only edition (*Illustrations of British Birds*, 1835-50), Meyer planned a second series, *Coloured Illustrations of British Birds*, which was also to be published in parts, but now in tandem with Yarrell's *History of British Birds*. 'Yarrell's work had many delightful wood engravings as text-figures. Meyer's idea was to supplement these with hand-coloured lithographs. The almost inevitable result was that the parts after a very short time did not synchronise in their publication dates and soon became two entirely separate works'. This first octavo edition of *Coloured Illustrations* (1842-

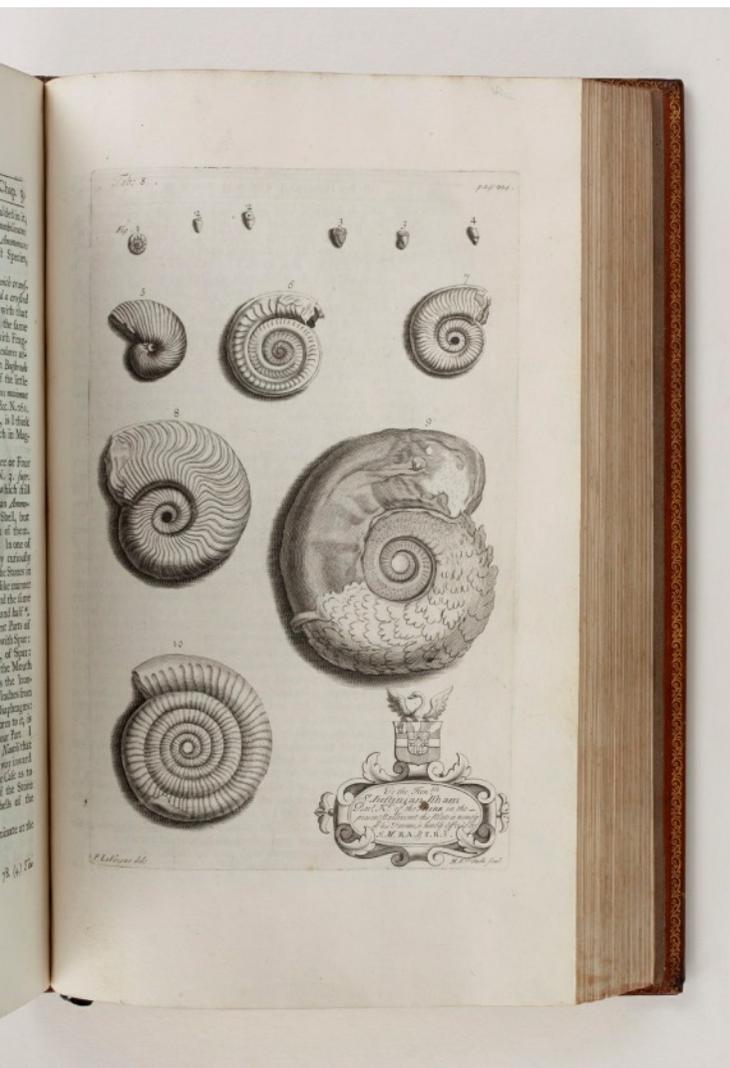
1850) was the first to contain letterpress text (4 or 5 pages per species) to make up for its separation from Yarrell's *History*. For the colouring Meyer's son Charles 'invented a system of stencilling the colouring of the bird figures and the eggs, thus keeping the lines clean and also speeding up the tedious colouring process for his brothers and sisters' (Christina Jackson, *Bird Illustrators: Some Artists in Early Lithography* (London, 1975), pp. 60-61).

Due to adjustments as the series progressed, and as for the folio edition, the later editions contain a varying number of plates, some of which were redrawn or their colouring altered. This second octavo edition has, among other things, 'an extra plate of eggs which were unknown when the previous edition was published' (Wood). **This set is more elaborately illustrated than many extant copies**, including that listed by Wood: vol. I of this set has one additional plate of eggs and three further black-and-white plates, including the plate of the Golden Eagle's beak (referred to on p. 139 but bound in towards the beginning of the volume, beside the plate of the Golden Eagle). This set is further bound in an elaborate morocco-gilt binding which we have seen in other sets on the market in the past years, and which is therefore likely to be the publisher's binding.

Mullens and Swann, p. 404; Wood, p. 462.







**47] MORTON, John.** The natural History of Northampton-Shire, with some Account of the Antiquities, to which is annex'd a Transcript of Domesday-Book, so far as it relates to that County. London, R. Knaplock and R. Wilkin, 1712.

Large folio, pp. [4], iv, 551, [1 (blank)], 46, x, with 14 copper-engraved plates; without the county map by John Harris; otherwise a very fine copy, bright and broad-margined, plate I trimmed to platemark and mounted, plates XII and XIII with marginal repairs, very occasional light marks, title lightly toned and thumbed; early nineteenth-century russia by Wheeler of Oxford (turn-in signed in gilt, endpapers water-marked '1816'), borders richly tooled in blind and gilt, spine in compartments, lettered directly in gilt, board-edges and turn-ins roll-tooled in gilt, all edges gilt, green endpapers, green ribbon place-marker; lightly rubbed with a few bumps, split to upper joint repaired; chrysolithographic armorial bookplate 'Leigh' to upper pastedown. **£775**

**First edition of Morton's systematic natural history of Northamptonshire.** Compiled over the course of a decade, Morton's *Natural History* provides a careful account of the natural history, minerals, fossils, and geography of the county, accompanied by fourteen large copper-engravings. Though he limited his research strictly to Northamptonshire, Morton built on correspondence with Ray, Sloane, Nicolson, and others, and subsequently gave nearly one thousand of his specimens to Sloane.

ESTC T147393.



WILD ANIMALS TAMED  
BY ZOOKEEPER AND PHOTOGRAPHER

**48| NISSEN, Peter.** 'Carl Hagenbeck's Zoologischer Circus'. [*Hamburg, c. 1891.*]

12 albumen prints, four approx. 17.1 x 22.9 cm, eight approx. 22.9 x 27.9 cm each with the photographer's blindstamp on recto, the eight larger prints dated '1891' in the negatives, mounted on card within ruled red borders, the mounts trimmed on the smaller prints, each with photographer's ink stamp on verso of mount 'Photographisches-Atelier von Peter Nissen, Reeperbahn 28 Hamburg, St. Pauli', some foxing to mounts rarely affecting images; contemporary bright blue cloth folder, titled in silver on front cover, ties (frayed and torn) (34.9 x 29.8 cm); with two additional photographs of circus animals, each approx. 17.1 x 23.2 cm, mounted on card with the printed credit 'H[einrich] J[ohan] Barby [Danish, 1858–1930], Gl. Kongevej 178' (one creased). **£12,000**

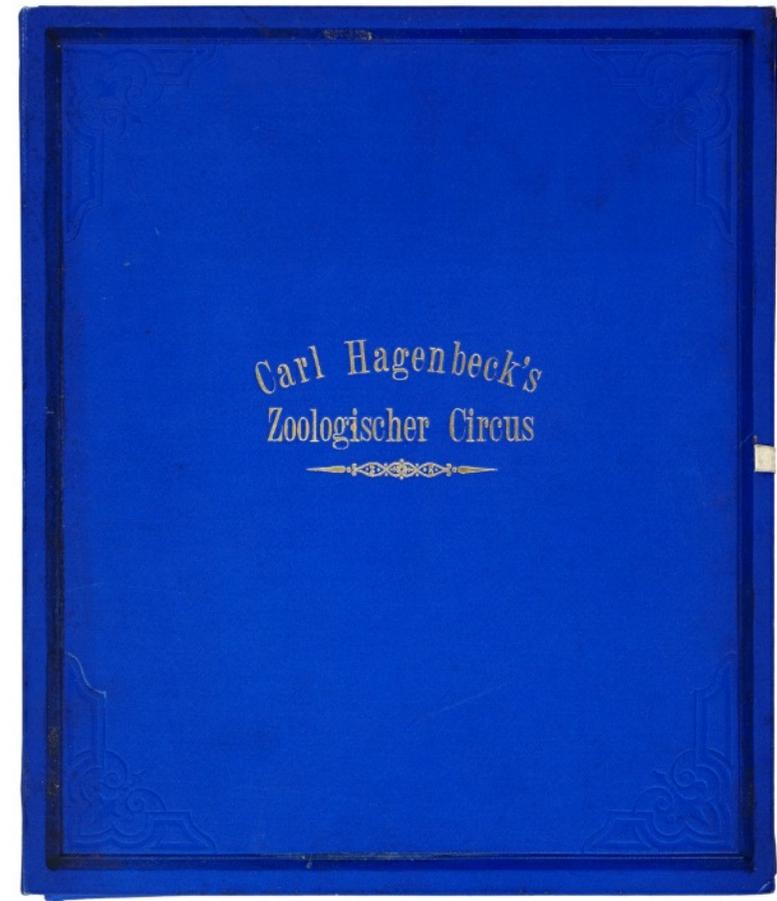
A rare portfolio of live animal scenes from Carl Hagenbeck's famous 'zoological circus'. Hagenbeck (1844–1913) was an internationally known German animal dealer and trainer, whose fishmonger father had run a second business trading in exotic animals. Hagenbeck junior accompanied explorers and hunters to bring back animals (and occasionally humans) from exotic locations to exhibit in Europe and the United States. He believed in controlling the animals by befriending them, emphasising their intelligence and tractability over their ferocity.

In 1889 he introduced a lion act (shown here) in which, as a finale, three lions pulled him around the cage in a chariot. He trained animals to display and sell to circuses at the World's Columbian Exposition in Chicago, Illinois in 1893, and the Louisiana Exhibition in St. Louis in 1904. He also supplied many zoos, as well as P.T. Barnum and created the modern zoo with animal enclosures with moats rather than bars that were closer to the animals' natural habitat. The Tierpark Hagenbeck still exists in Hamburg today.

This series of photographs must surely have tested the photographer Peter Nissen to the limit. In order to capture and tame the beasts in action for his audience he has adopted every trick available to the analogue photographer of the 19th century. In some photographs the wild beasts are more appealingly fluffy than usual as they breathe and move during the lengthy exposures; in

others whole animals or large portions of an animal have clearly been added to the negative by hand or montaged together in one print from multiple negatives.

**A wonderful and rare hybrid of the real and the surreal in zoological and photographic history. Not in OCLC.**





H. B. Smith  
of  
New York, N. Y.

1877

1871

1871

**49] PAGANORI, Vincenzo.** [Cover title:] Saggio della collezione centrale degli animali vert[eb]rati ital[iani] fundata dal Prof. E. H. Giglioli nel R. Museo di Firenze. [1880s?]

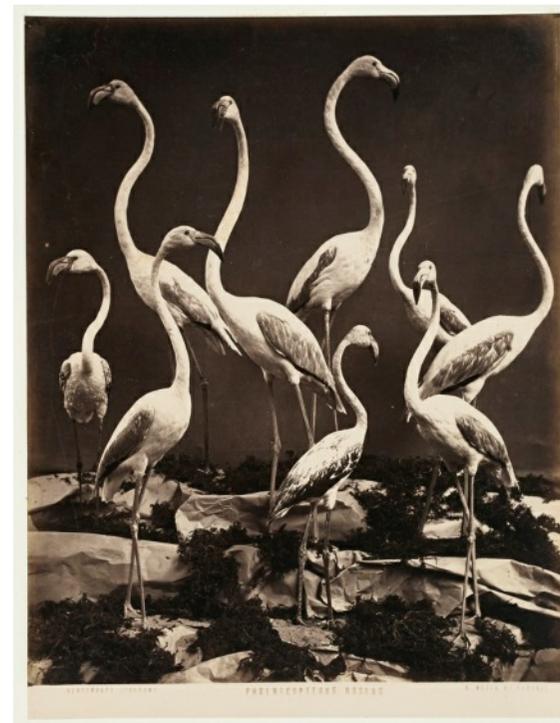
Portfolio, 13 albumen prints, various sizes but mostly 195 mm x 254 mm, captioned at the foot within the print, mounted on card; in a red pebbled cloth portfolio, front cover lettered gilt; the prints in excellent condition, mounts with photographer's blindstamp at foot, portfolio sunned, a few stains to front cover, ties wanting. **£3250**

An unusual and very rare photographic portfolio of taxidermy, featuring 12 displays – including flamingos, a brown bear, seabirds, and an ibex – and one scene of work under preparation.

The Central Collection of Italian Vertebrates at the Museo di Storia Naturale in Florence was founded in 1876 by an Anglo-Italian, Enrico Hillyer Giglioli, who had been born in London to an English mother and an Italian father and educated in England. In his 34 years of activity he assembled an extraordinary collection of Italian fauna, comprising 35,000 specimens of 1235 different species.

Paganori (fl. 1860-1900) is known for his documentation of the artistic heritage of Florence, including the works of Donatello. He operated his own studio from 1873 until 1891, when he joined Fratelli Alinari to assist his nephew Vittorio Alinari, director of the studio from 1890.

**We can find no record of this publication in any of the usual databases.** Giglioli later published a history of the collection 1876-1908.



**50| PAISLEY NATURALISTS' SOCIETY.** 'The Paisley Naturalist Society Minute Book'. Paisley, Scotland, 22 March 1892 – 5 September 1902.

Manuscript on paper, 4to, ff. 166 (minutes), 6 (list of members), neatly written in ink, some blank leaves, with newspaper cuttings pasted in throughout and some printed ephemera pasted in or loosely inserted; some offsetting from newspaper stock, a few 'Public Library, Paisley' ink stamps; bound in half sheep, cloth boards, marbled endpapers with reference department label on front pastedown; loss to extremities and spine worn with loss, hinges cracked but holding firm. **£650**

**A unique record of the Paisley Naturalists' Society**, from their first meeting and founding objectives ('To encourage the study of Natural History in all its branches chiefly by (1) Meetings and Readings of papers and exhibiting of specimens (2) Excursions to places of interest') to the regular reporting of papers and excursions. At the final meeting entered here members exhibited a guava and South American passion flower, a South African cat (apparently live), and a nest of three young hedgehogs.

In addition to information on the meetings provided by the newspaper clippings, this volume contains the names and addresses of the 126 members, 8 honorary members and 3 corresponding members, plus a second updated list dated 1900. Among the ephemera found in the album are: a member's card for 1894-95, detailing office holders, meeting times and locations, subscription fees, and papers being presented; an invitation to the opening of the Society's Third Annual Exhibition in 1896, with a small printed advertisement; an advertisement for the Society's Fourth Annual Exhibition in 1898; and 3 printed cards detailing Summer Session excursions for 1896 and 1900, with a 1901 typescript copy of the Paisley Philosophical Institution's 1912 excursions.

**51| PAISLEY NATURALISTS' SOCIETY. 'W.S.' (possibly William SMITH, photographer and compiler), and others.** 'Geological Photographs' (label pasted to initial leaf). Paisley, Scotland, 1920s-1930s.

Oblong 4to, ff. 16 (index), 66 leaves (2 removed) of manuscript notes and 104 gelatin silver prints, ranging from 7 x 10 cm to 11.3 x 16.4 cm or the reverse, each captioned below, most initialled in ink 'W.S.' (William Smith?), a few initialled 'H.P.' (H. Priestley?) in pencil or

captioned 'by R. Wilson' below in ink; purple paper-covered boards; a little rubbing and loss to extremities, spine repaired; 'Paisley Naturalists' Society' label to front paste down. **£350**

A charming visual inventory of specimens seen on trips of the Paisley Naturalists' Society, with an index and accompanying notes, most likely compiled by William Smith, one of the Society's founding members. Subjects include glens, quarries, boulders, birds and nests, fish, fossils and plants, as well as 'Penguins, Edinburgh Zoo' in their enclosure. Some group portraits of the members are included, with names inked below, and one gentleman is captured looking into a microscope at the 'Research Lab'.

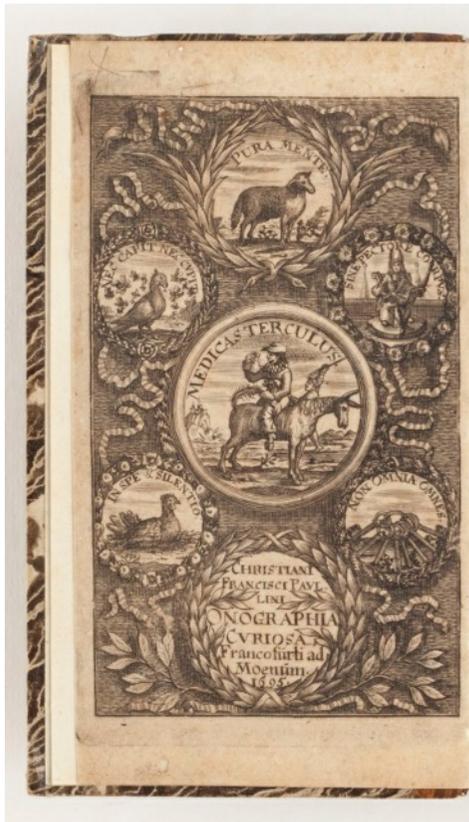


**52| PAULLINI, Christian Franz.** *De asino liber historico-physico-medicus ... variisque observationibus, memorabilibus, & curiositatibus conspersus.* Frankfurt, Johannes David Zunnerus, 1695.

8vo, pp. [44], 281, [7], with copper-engraved frontispiece; title printed in red and black, one copper-engraved illustration printed in text; lightly foxed; a very good copy in early nineteenth-century paper-backed boards with marbled sides, (later?) gilt blue polished morocco lettering-piece to spine, edges speckled blue; lightly rubbed and bumped at extremities, scuff to spine; early ink ownership stamp to title, manuscript shelf-label to spine, bookplate of Louis-Ernest, Cardinal Dubois, to upper pastedown. **£375**

**First edition of a scarce text on the donkey.** An unusual work by the physician and polygraph Christian Franz Paullini (1643 – 1712), *De asino* discusses all aspects of the donkey, from its depictions in art and literature to its military and medicinal uses. Paullini published on a wide variety of subjects, including similar works on the dog (1685), the toad (1686), the mole (1689), and the worm (1703), as well as texts on female education (*Das hoch- und wohl-gelahrte teutsche Frauenzimmer*, 1705), and on the medical benefits of the whip (*Flagellum salutis*, 1698) and of excrement (*Heilsame Dreck-Apotheke*, 1690).

With the bookplate of Louis-Ernest Dubois (1856 – 1929), cardinal and later archbishop of Paris, dating from his archiepiscopate of Rouen (1916-1920).



Not in Dingley.

**53| [PENNANT, Thomas.]** *British Zoology: Class I. Quadrupeds, II. Birds* [– Class II. Genus XVIII. &c., Birds, with an Appendix, an Essay on Birds of Passage, and an Index; – Class III. Reptiles, IV. Fish; – illustrated by Plates and brief Explanations]. [– Chester, Elizabeth Adams for] London, Benjamin White, 1768 [– 1769; – 1770].

4 vols, 8vo, with 139 plates (of which 2 folding); pagination and register continuous vols I-II; spotting in places, repaired tear to IV D7 (affecting one character), paper-flaw to III G8 (affecting pagination), title to vol. II chipped at edges; contemporary British calf, vol. IV rebounded, the other bindings defective; titles inscribed 'E Lib. Cari Weston, 1774', early twentieth-century bookplate of John Wells to upper pastedown vol. I. **£575**

**Enlarged first octavo edition (second overall), the first to include reptiles and fish.** First published in 1766 as a single-volume folio on quadrupeds and birds, the *British Zoology* was the first substantial work of Thomas Pennant (1726 – 1798), describing and depicting British wildlife under Ray's system. Capitalising on its ready success, Pennant published a second edition in octavo, with the original work split into two volumes accompanied by a text on reptiles and fish and a fourth volume, containing further plates.

The popularity of the work led not only to an honorary degree from the University of Oxford in 1771, but also to three further editions by 1812 and several works on the same model: *Indian Zoology* (1769), *Synopsis of Quadrupeds* (1771), *Genera of Birds* (1773), and *Arctic Zoology* (1784-7).

ESTC T148771.



## VERSAILLES' MENAGERIE

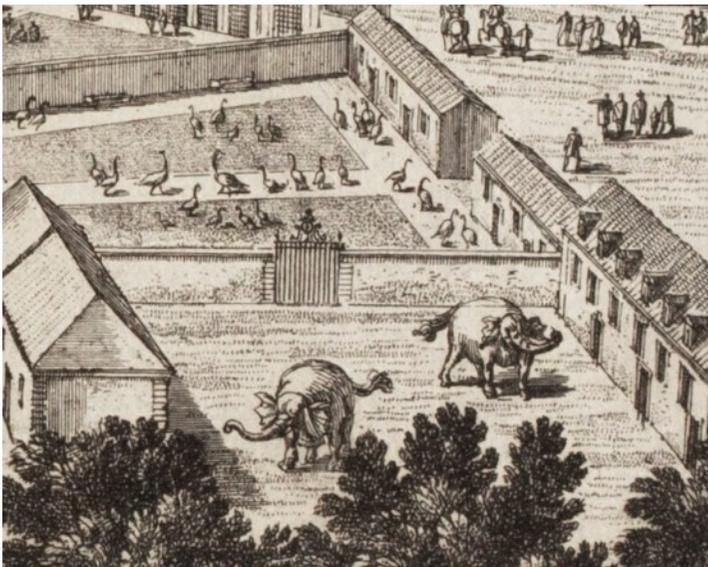
**54] [PERELLE, Gabriel, and his sons Nicolas and Adam.]** A collection of plates showing Versailles, its gardens and menagerie. [*Paris*], N. Poilly (and once only Langlois), [c. 1680s].

Oblong folio (285 x 400 mm), a collection of 28 engraved plates by the Perelles cut out and mounted in an 18th-century album; two plates cut close with loss of lettering, four plates a bit browned, but the rest in fine impressions; generally clean and crisp, only two of the browned plates with small surface abrasions; in 18th-century marbled paper-covered paste boards; slightly worn, neat repairs to spine and corners; bookplate to front pastedown.

**£1250**

A collection of fine views of Versailles, with which Louis XIV dazzled the rest of Europe. The Perelles' plates capture the splendour of the recently-erected palace and its gardens, and include three bird's eye views of the menagerie, built in the early 1660s by the architect Louis LeVau. These offer glimpses of the menagerie's animal inhabitants, which include ostriches, camels, and two gigantic elephants.

See Berlin Kat. 2480-2483.



## PLINY UPDATED, WITH CHARMING ENGRAVINGS

**55] PLINY, the Elder.** C. Plini secundi des wijdt-vermaerden natuurkondigers vijf boecken. Handelende van de nature ... Amsterdam, [Christoffel Cunradus for] Joost Hartgers, 1650.

12mo, pp. 802 (including engraved frontispiece), with 52 engraved illustrations in the text; closed tear in one leaf (G12, without loss); recased in contemporary vellum, later endpapers. **£575**

One of several Dutch editions of selections from Pliny's *Natural History* to appear in the half-century following the publication of the first Dutch translation in 1610. The present edition, like many of the others, is enlarged to include much information not available to Pliny (the additions are printed in italics). Comprising extracts from Books 7–11 of the *Natural History* (on human beings, quadrupeds, birds, small animals and fishes respectively), it is especially notable for the many charming engravings of exotic birds and animals, some of them newly-discovered, in particular the orangutan ('Indianschen satyr'), the armadillo, the ant-eater, the dodo, and the tree dragon.

**Library Hub records the British Library copy only. OCLC records no copies in the US.**





*De Poilly ex.*

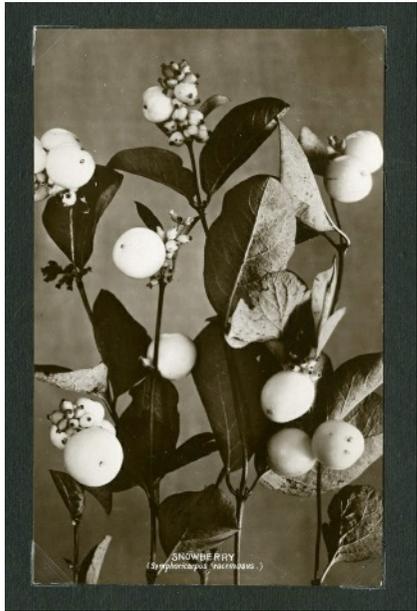
*Vue et perspective de la Menagerie de Versailles du costé de la porte Royale*

*Arelle delet fr*

**56| [ROBINSON, Edward Kay.]** Photographs of wild plants and trees. [England, c. 1905-10.]

Oblong album, 18 leaves of black paper with 35 postcard-sized vintage silver prints, measuring c. 14 x 8.5 cm, two per page and one on the final leaf, titled in the negative, mounted at the corners, leaves protected with embossed tissue guards; overall extremely good crisp prints, in black album, tied at spine with tassel, front cover lettered in gilt. **£175**

Beautiful series of vintage silver prints depicting branches of berry- and fruit-bearing wild trees and hedgerow plants by Edward Kay Robinson (c.1857-1928). They were probably produced for the postcard series 'Picture Postcards in the summer', which was published as a supplement to the nature and wildlife magazine *Countryside* between 1905 and 1910.



Edward Kay Robinson was a journalist and photographer with a long-standing interest in natural history. At 19 he began working for the *Globe* newspaper, later moving to India in 1895 to become editor of the *Civil and Military Gazette*, where his assistant was Rudyard Kipling. On returning to England, Robinson started two science and natural history focused newsletters, *Science Gossip* and *Country Queries and Notes*, which would merge to become *Countryside*. In 1905 he founded the British and Empire's Naturalist Association, an organisation which aimed to promote all forms of nature and the natural world. *Countryside* became the association's official publication, with Robinson acting as editor.

Reminiscent of botanical illustration, the photographs here focus up-close on the fruit, flowers and leaves of various wild plants and trees, including: Field Rose; Strawberry Tree; Wild Raspberry; Sloe; Crab Apple; Hawthorn; Common Holly; Wild Gooseberry; Yew; Walnut; Mistletoe; and Evergreen Oak.

**57| [SALM-REIFFERSCHIED-DYCK, Joseph, Fürst zu.]** *Observationes botanicae in horto Dyckensi notatae. Anno 1820 [1821, and 1822].* Cologne, Th. Fr. Thiriart, 1820-1822.

3 vols, small 8vo, pp. 35 [1 blank]; [2], 37-73, [1 blank]; 47, [1 blank]; slightly toned; very good copies in the original green wrappers. **£475**

A complete set of these three fascicles devoted to the botanical collections at Castle Dyck near Düsseldorf, one of the earliest publications of the eminent German amateur botanist and horticulturalist Salm-Reifferscheid (1773-1861). Educated by the Jesuits at Cologne, Salm-Reifferscheid fostered his scientific learning in Vienna, Brussels, and Paris, where he befriended the botanists Desfontaines, Jussieu, Thouin, and Thuillier. Inspired by the publication of Candolle's *Plantarum historia succulentarum* in 1799, illustrated with Redouté's beautiful drawings, he erected greenhouses at Castle Dyck for the exclusive cultivation of succulents, building up, over time, the most comprehensive collection on the continent. The *Observationes* were followed in 1834 by the publication of *Hortus Dyckensis ou catalogue des plantes cultivées dans les jardins de Dyck*.

Pritzel 8009.

**58| [SALM-REIFFERSCHIED-DYCK, Joseph, Fürst zu.]** *Plantae succulentae horti Dyckensis.* [N.p., n.p.], 1820.

Small 8vo, pp. 42; small marginal loss to first leaf, slightly browned; very good; with original pale blue paper spine. **£150**

Uncommon first edition of Salm-Reifferscheid's addendum to his succulent plant list.

Not in Pritzel.

**59] [SAVERNAKE FOREST,  
ENGLAND.]** View of pollarded trees and  
path in Savernake Forest. [*Savernake, c. 1865*].

Carbon print (29.5 x 35.5 cm); some creasing to  
surface, a few small tears to edges, very small hole at  
foot; overall very good; in modern window mount;  
pencil note to verso. **£450**

A beautiful view of Savernake Forest,  
captured by an unidentified photographer,  
showing a tree-lined path as it appeared  
around 1865. Situated in Wiltshire in south  
west England, just outside the market town  
of Marlborough, Savernake Forest covers  
some 4500 acres and is famous for its historic  
oak and beech trees. Belonging to the Earl of  
Cardigan and Viscount Savernake, it is  
Britain's only privately owned forest  
(although open to the public) having passed  
in an unbroken line through 31 generations.  
Henry VIII's hunts in the forest were hosted  
by Sir John Seymour, father of Henry's third  
wife Jane Seymour.



**60| SCHOTT, Gaspar.** *Physica curiosa, sive mirabilia naturae et artis, libris XII comprehensa ... editio altera auctior.* Würzburg & Nuremberg, Jobst Hertz for Johann Andreas Endter & heirs of Wolfgang Endter, 1667.

2 parts in one vol., 4to, pp. [56], 1389, [23], with 60 plates (of which 7 folding); title in red and black, copper-engraved title and full-page dedicatory arms in text, woodcut initials, typographic ornaments; foxed throughout with a few spots, marginal paper-flaw to 7M1, old repairs to 7B3 and 7M2.3 (affecting pagination and running title only); a very sound copy in contemporary speckled sheep, spine gilt in compartments with gilt red morocco lettering-piece, board-edges roll-tooled in gilt, edges speckled green and red; scuffs to boards, corners lightly bumped; manuscript acquisition note to lower endpaper 'Bt from E.B., 1941, £1 5s'. **£2800**

**Preferred second edition, considerably expanded, of Schott's *Physica curiosa*.** As the title suggests, the *Physica curiosa* contains details on all sorts of oddities: the work begins with a chapter on angels and demons, followed by ghosts, a chapter on man, and a copiously illustrated description of monsters. Further it deals extensively with meteors and other heavenly bodies, astrology, witchcraft, and medicine; **the section on animals is important for its information on South American mammals.**

A student and subsequently collaborator of Athanasius Kircher, Gaspar Schott made significant contributions to science in his publication and popularisation of the researches of contemporary physicists, not least as the first to publish a report of Guericke's experiments on vacuums (*Mechanica hydraulico-pneumatica*, 1657). His three chief works, however, the *Magia universalis*, *Technica curiosa*, and the *Physica*, 'are huge, uncritical collections, mines of quaint information in which significant nuggets must be extracted ... although the "natural curiosities" include some useful matter, his syncretic attitude and taste for the abnormal made him far readier than most of his contemporaries to credit tales of ghosts, demons, and centaurs' (DSB).

The finely engraved frontispiece is signed 'I. Sandrart', who may be either Jakob von Sandrart of Frankfurt (1630 – 1708) or his uncle Joachim von Sandrart (1606 – 1688). Among the illustrations several zoological plates are noteworthy for their accuracy (especially the one of the lion, the folding plate depicting the elephant, and some of the illustrations of birds); many others appear fanciful. The folding plate 58 shows St George and the dragon.

VD17 39:120052P; Brunet V, col. 219 ('édition preferable à la première'); Caillet III, 10005 ('plus complete et d'une erudition remarquable'); Nissen 3746.



ILLUSTRATED BY 'THE UNRIVALLED  
AND UNEQUALLED' KEULEMANS

**61| SCLATER, Philip Lutley, and William Henry HUDSON.** Argentine Ornithology. A Descriptive Catalogue of the Birds of the Argentine Republic. By P.L. Sclater ... with Notes on their Habits by W.H. Hudson. London, Taylor and Francis for R.H. Porter, 1888-1889.

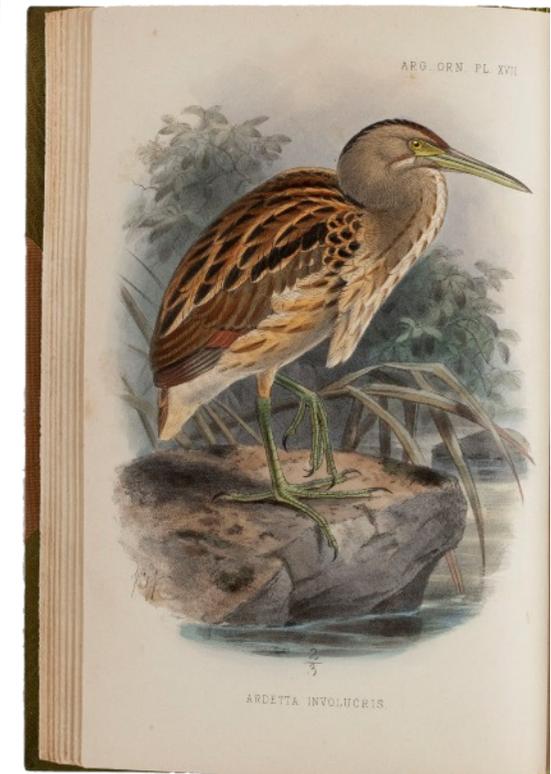
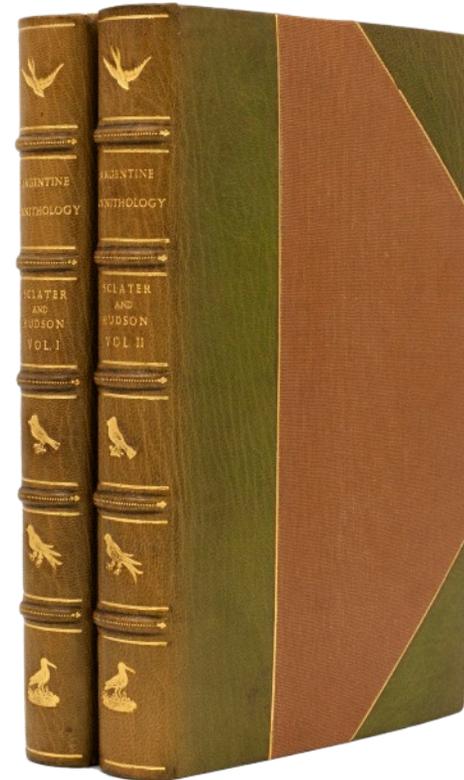
2 volumes, 8vo, pp. I: [2 (limitation statement, blank)], xxiv, 208; II: xv, [1 (blank)], [2 (plates, blank)], 251, [1 (imprint)]; 20 hand-coloured lithographic plates by and after John Gerrard Keulemans heightened with gum arabic, wood-engraved title-vignettes by Pearson after Joseph Smith, wood-engraved publisher's device on verso of titles, wood-engraved illustrations in the text; occasional spotting or marking on text and plates, generally light but more obtrusive on p. 38, and plates IV, VI-VII, and X, a few short, marginal tears on text, short tear on pl. XIII touching image; 20th-century British half crushed green morocco gilt over cloth boards by Sangorski and Sutcliffe, spines gilt in compartments, lettered directly in 2, others decorated with tools of birds, marbled endpapers, top edges gilt, others trimmed; extremities minimally rubbed, spines slightly faded, otherwise a very good set, retaining the limitation leaf, which is sometimes absent; occasional pencilled annotations in a 20th-century hand. **£2500**

**First and only edition, no. 142 of 200 copies signed by Sclater and Hudson.** Written by the distinguished British zoologist and ornithologist Sclater (1829-1913), and the natural historian and author Hudson (1841-1922), who was born and raised in Argentina, but emigrated to England in 1874, *Argentine Ornithology* is an 'account of 434 species of birds from Argentina, with concise descriptions and brief synonymy of each from the pen of Sclater, and with detailed notes on habits by Hudson ... The hand-coloured plates are very fine' (Zimmer).

*Argentine Ornithology* is illustrated with finely-executed lithographs by the celebrated ornithological artist Keulemans (1842-1912), who was, in his era, one of the best known and most highly regarded painters of birds. Gregory M. Mathews – whose *The Birds of Australia* (London, 1910-1927) included Keulemans' work – wrote in an obituary that the artist was 'the unrivalled and unequalled draughtsman of ornithological subjects. From 1870 to 1900 scarcely any ornithological work of importance was complete without "illustrations by Keulemans," and his sureness of design, combined with his facility of expression, made his beautiful figures always a delight to refer to' (*British Birds* VI (June

1912-May 1913), p. 58). The appendix contains an annotated bibliography of sources consulted and a gazetteer of habitats of the species described.

*Fine Bird Books* (1990), p. 139; Nissen 843; Paynes, Hudson, A3a; Wood, p. 558; Zimmer, p. 562.



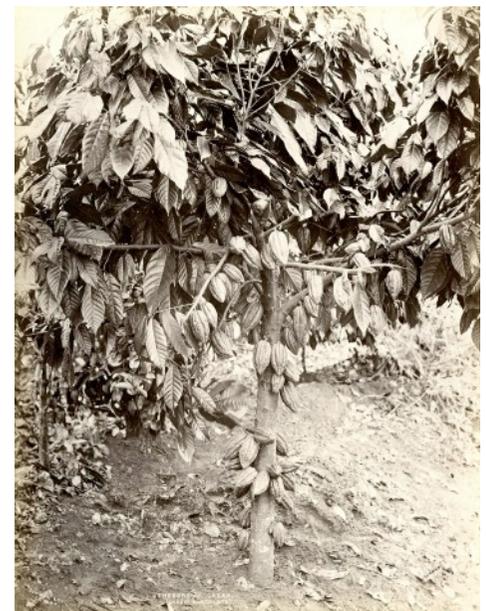
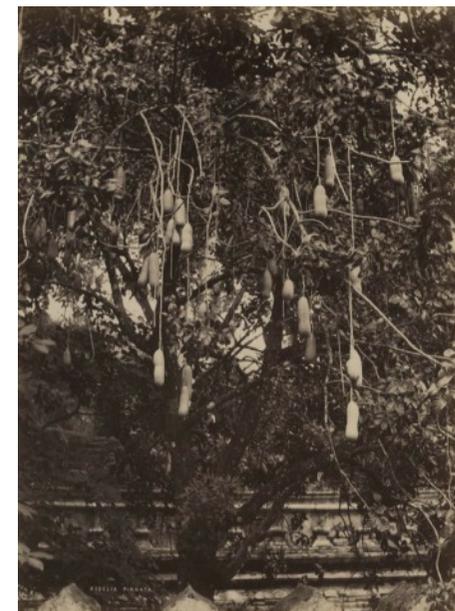
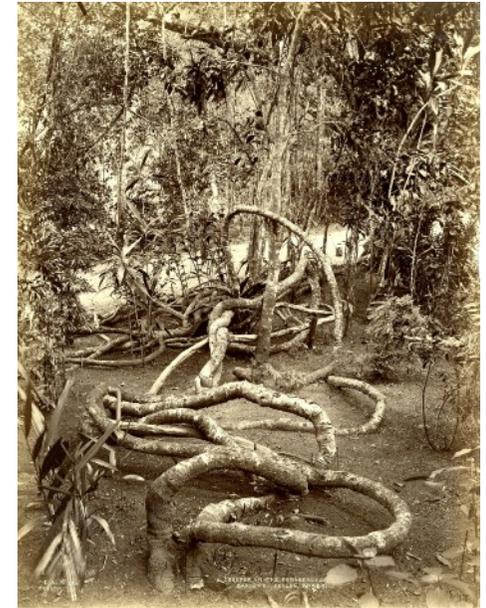
## 'OUTSTANDING' BOTANICAL PHOTOGRAPHS

### 62| SCOWEN & CO., and COLOMBO APOTHECARIES CO. LTD.

Caryota Urens (Kitul); A Creeper in the Peradeniya Gardens, Ceylon; Kigelia Pinnata; Theobroma Cacao (Cacao Chocolate). Circa 1880s-1890s.

4 albumen prints (2 measuring 27.5 x 21.2 cm, the others 29 x 22.1 cm and 27.8 x 21.4 cm), titled and signed in the negatives, 2 with 'Apothecaries Co Ltd' blind stamp; very good, mounted on contemporary card, in modern window mounts. **£250**

A set of four striking botanical photographs. Charles Scowen arrived in Ceylon around 1873 and was initially an assistant to R. Edley, the Commission Agent in Kandy, before opening a photographic studio around 1876. By 1885 his photography firm had studios in Colombo and Kandy. Scowen was a later arrival to Ceylon than Skeen and his work is less well-known, but: 'Much of Scowen's surviving work displays an artistic sensibility and technical mastery which is often superior to their longer-established competitor. **In particular, the botanical studies are outstanding**' (*Regeneration: a reappraisal of photography in Ceylon 1850–1900*, p. 19). In the early 1890s the firm was being run by Mortimer Scowen, a relative of Charles. By about 1894 the firm's stock of negatives had been acquired by the Colombo Apothecaries Co. Ltd. These prints are likely to have been made in the 1890s from negatives produced earlier.



## ORIGINAL WATERCOLOUR

**63] SELBY, Prideaux John.** 'Widgeon F[emale]' [titled thus on engraved plate]. [c. 1818-1834].

Watercolour drawing (300 x 358mm); watercolour, gouache, grey and brown washes, and pen-and-ink over pencil underdrawing, signed in pencil at the lower left corner ('P J Selby'); laid down onto a larger sheet [?of an album]; framed and glazed; very lightly rubbed and marked, mount with very light spotting, generally very good; *provenance*: **H. Bradley Martin** (1906-1988, book collector; his sale, Sotheby's New York, 8 June 1989, lot 404, with printed lot sticker on verso of mount and manuscript lot sticker on backboard of frame).

**£7500**

**A fine watercolour by the distinguished British naturalist Prideaux John Selby** (1788-1867), prepared for his great work *Illustrations of British Ornithology* (Edinburgh and London, 1819-1834).

Selby spent a few terms as a gentleman commoner at University College, Oxford before marrying one of Bertram Mitford's daughters and inheriting Twizell House, which became a centre for some of the most eminent naturalists of the day: John Gould, Dr. Robert K. Greville, Dr. Robert Graham, John James Audubon, Leonard Jenyns, William Yarrell, and H.E. Strickland, to name but a few. Selby also counted men of science among his friends, including Sir William Jardine of Jardine Hall in Dumfriesshire, Scotland's foremost ornithologist and ichthyologist of the nineteenth century, whose specimens supplemented Selby's as models for his drawings. Both Selby and Jardine took instruction from Audubon in drawing birds.

*Illustrations of British Ornithology* was completed in four volumes, comprising two plate volumes (Edinburgh and London: Archibald Constable and Hurst, Robinson & Co., 1819-1834) and two text volumes (Edinburgh and London:

W.H. Lizars, Longman *et al.*, 1825-1833). Selby's brother-in-law, Admiral Robert Mitford, had been taught to etch by Thomas Bewick in Newcastle in 1819, and assisted in etching the plates of Selby's watercolours. The copperplates were then sent to Lizars in Edinburgh for printing, Selby approved the proofs, Lizars added final details to the copperplate if necessary, and the plates were then printed (and coloured, if they were intended for a subscriber to a coloured copy). The resulting work is remarkable both for its beauty and scientific value; as Mullens and Swann state, **Selby's 'greatest work will ever be deemed his celebrated *Illustrations of British Ornithology ... our English equivalent of Audubon's famous work*'** (p. 518).

Contemporary reviewers also appreciated the importance and beauty of the work, and, as Jackson comments, 'if the reviewers were enthusiastic about the printed etchings ..., they would have been even more impressed by the watercolors on which they were based' (p. [23]). This watercolour was drawn for the plate of the 'Common Widgeon' (volume II, plate 52), which showed both the male (no. 1) and the female (no. 2) of the species. The drawing was based on Selby's own observations (most likely using a specimen collected and set up by Selby with the help of his butler, Richard Moffitt), and was engraved with the addition of a small piece of land beneath its feet.

This drawing was previously in the celebrated collection of H. Bradley Martin, one of America's 'distinguished private collectors' (*Dictionary of American Antiquarian Bookdealers*, 1998, p. 125), which was sold in a series of nine auctions at Sotheby's in New York and Monaco, in 1989 and 1990. Martin had acquired all of the surviving watercolours for Selby's work, which were originally mounted on larger sheets, and then guarded for binding up in four volumes.



## PINEAPPLE PIONEER

**64| SPEECHLY, William.** A treatise on the culture of the pine apple and the management of the hot-house. Together with a description of every species of insect that infest hot-houses, with effectual methods of destroying them ... *York, A. Ward for the author, 1779.*

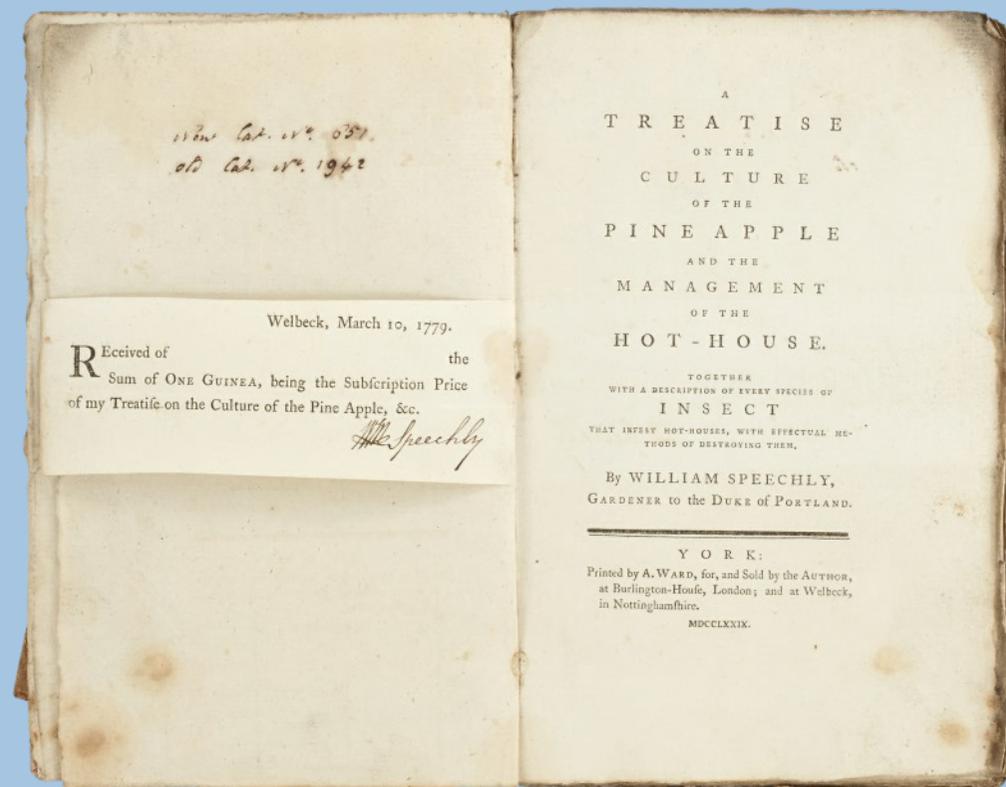
8vo, pp. v, [1 blank], [6 list of subscribers], [vii]-xvii, [1 blank], 100, [2, folding explanation of plate], [101]-186, [2, explanation of plate], with 2 engraved plates (1 folding), and with printed subscriber's receipt tipped in facing title signed 'Wm Speechly'; a few light spots or marks, occasional dusty corners or edges, a little foxing to first plate; a very good uncut copy in contemporary marbled boards; damp stain to upper board, small areas of loss to spine; contemporary inscription to front flyleaf 'New Cat No. 651. Old Cat. No. 1942'.

£950

First edition, this copy with a printed slip facing the title reading 'Welbeck, March 10, 1779. Received of [blank] the sum of one guinea, being the subscription price of my treatise on the culture of the pine apple, &c.', signed in brown ink by Speechly. Having worked in gardens in Dorset and Yorkshire, Speechly became gardener to William Henry Cavendish Cavendish-Bentinck, third duke of Portland, at Welbeck Abbey in Nottinghamshire in 1767.

'Speechly was mainly known for his skill in growing pineapples and grapes. **He revolutionized the cultivation of the pineapple**, and was particularly concerned that it should not be kept at too hot a temperature in the winter ... In 1779 he issued a *Treatise on the Culture of the Pine Apple*; this was followed in 1790 by a *Treatise on the Culture of the Vine*' (ODNB). In addition to members of the nobility, physicians, lawyers and clergymen, the subscribers' list includes numerous gardeners and nurserymen, as well as Horace Walpole.

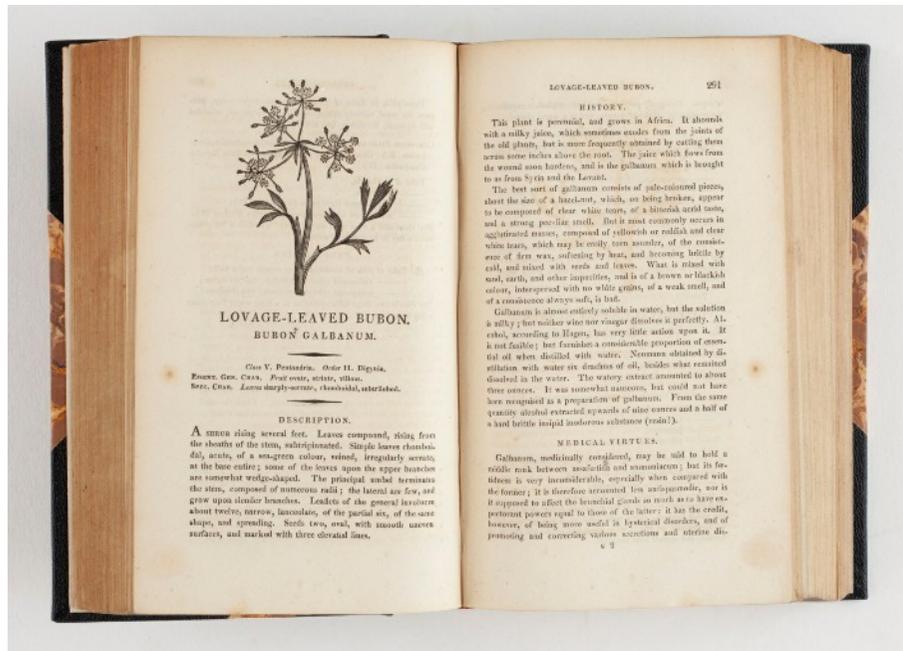
ESTC T63785; Henrey I373.



**65| THORNTON, Robert John, HENDERSON (illustrator), and Thomas BEWICK (engraver).** A new Family Herbal, or a popular Account of the Natures and Properties of the various Plantes used in Medicine, Diet, and the Arts ... the Plants drawn from Nature ... and engraved on Wood. London, Richard Phillips, 1810.

8vo, pp. xvi, 901, [3 (publisher's advertisements)]; copious wood-engraved illustrations in text; lightly toned, a few spots to early leaves, slight offsetting from illustrations; a very good copy in recent half black hard-grained morocco with marbled sides, spine gilt-ruled in compartments and lettered directly in gilt, marbled endpapers; a few contemporary ink notes. **£350**

**First edition of Thornton's educational herbal, illustrated by Bewick.** Though principally famous for his 'visually magnificent failure' the *Temple of Flora* (ODNB), Robert John Thornton (1768 – 1837) wrote on botany for all audiences, from treatises on Linnaeus's system to the *New Family Herbal*, offering illustrated descriptions of plants and their medicinal uses.



**66| TOPSELL, Edward.** The Historie of foure-Footed Beastes, describing the true and lively Figure of every Beast, with a Discourse of their severall Names, Conditions, Kindes, Vertues (both natural and medicinall), Countries of their Breed, their Love and Hate to Mankind, and the wonderfull Worke of God in their Creation, Preservation, and Destruction. London, William Jaggard, 1607.

[bound with:]

**Idem.** The Historie of Serpents, or the second Booke of living Creatures, wherein is contained their divine, natural, and morall Descriptions, with their lively Figures, Names, Conditions, Kindes and Natures of all venomous Beasts, with their severall Poysons and Antidotes, their deepe Hatred to Mankind, and the wonderfull Worke of God in their Creation, and Destruction. London, William Jaggard, 1608.

2 works in one vol., folio, pp. [41], [1 (blank)], 56, [2 ('Folio 57', supplied in facsimile)], 57-757, [13], [2 (blank)]; [2 (blank)], [10], 315, [1 (blank)], [8]; *Foure-Footed Beastes* without preliminary blank; a great many large woodcut illustrations, including several full-page; small areas of loss (repaired) and damp staining to first title, several repaired tears, occasionally touching text, woodcut on p. 101 trimmed at fore-edge, C3 margins repaired affecting headline; eighteenth-century reversed calf, tooled in blind, sympathetically rebacked with gilt red morocco lettering-piece; a little rubbed with a few stains, pulp-board limp; eighteenth-century armorial bookplate of Sir William Codrington to upper pastedown, initials 'J.E.B.'. **£3250**

**First editions of the first major zoological works in English printed in Britain.** Topsell's *History of four-Footed Beastes* drew closely on the Swiss encyclopaedist Conrad Gessner's *Historia animalium* (1551-1558 and 1587), though Topsell added material from English authorities, including John Caius on dogs and Thomas Blundeville and Gervase Markham on the horse, as well as much popular wisdom and folklore. The work covers mythical creatures as well as real ones: alongside articles on pigs and wolves are entries on the unicorn, the manticore, the sphinx, and the lamia. Exotic creatures also feature heavily (if not always accurately): the rhinoceros, the elephant, the leopard, the giraffe, and many more are present in often fanciful accounts and illustrations. *The History of Serpents* follows the same pattern, with the eel and chameleon rubbing shoulders with the dragon and a gigantic sea snake (shown crushing a ship in its coils).

# THE HISTORIE OF FOVRE-FOOTED BEASTES.

Describing the true and lively figure of every Beast, with a discourse of their severall Names, Conditions, Kindes, Vertues (both naturall and medicinall) Countries of their breed, their loue and hate to Mankinde, and the wonderfull worke of God in their Creation, Preferuation, and Destruction.

Necessary for all Divines and Students, because the story of every Beast is amplified with Narrations out of Scriptures, Fables, Philosophers, Physicians, and Poets: wherein are declared divers Hieroglyphicks, Emblems, Epigrams, and other good Histories, Collected out of all the Palaces of CONRADVS GESSNER, and all other Writers to this present day. By EDWARD TOPSELL.



LONDON,  
Printed by William Iaggard.  
1607.

The illustrations are largely derived from those in Gessner's *Historia* and reflect Topsell's interest in the moral qualities of animals, with a supposedly noble horse and a notably human lion bearing a kingly expression. Some of the illustrations of exotic animals are amusing for their somewhat tangential relation to fact: the camel is credited with a long snake-like neck, giraffes appear as strangely elongated deer, and a stubby-looking hippopotamus brandishes a crocodile by its tail. The magnificent picture of the rhinoceros is based on Dürer's famous engraving.

Though largely successful, the two works 'proved to be both expensive and difficult' (ODNB), and intended volumes on ornithology and ichthyology were never published. The two volumes were, however, reprinted in 1658, accompanied by Thomas Moffatt's work on insects.

ESTC S122276 and S122051.

## The History of foure-footed Beastes. OF THE APE.



**A**N Ape called in Latine *Simia*, and sometimes *Simiua* and *Simiua*; of the Greeke word *Simos* (*Simos*) signifying the flatnesse of the Nollris, for so are an Apes: and called of the Hebrewes *Koph*, and plurally *Kophim*; as is by S. *Joseph* concluded, came the Latine words *Cephi* & *Cephi*, for Apes that have tails. Sometimes they are called of the Hebrewes *Bogiah*, and of the Chaldees *Dophin*. The Italian *Samala* *Maimia* & *terruca*, and a Munkey *Catto* *Maimon*. The ancient Gracians *Pithecos* and the later *Mimom*, and *Arbolicones*, by reason of his imitation. The Moores *Bugia*, the Spaniards *Mona*, or *Simia*, the French *Singe*, the Germanes *Aff*, the Flemish *Simme* or *Schimckell*, the *Sirians* *Opiere*, and generally they are held for a subill, ironical, ridiculous and vnprofitable Beest, whose flesh is not good for meate as a fledge, neither his backe for burthen as an Ass, nor yet commodious to keepe a house like a Dog, but of the Gracians termed *Celestipon*, made for laughter.

*Anacharsis* the Philosopher, being at a banquet wherein diners iesters were brought in to make them merry, yet neuer laughed, among the rest, at length was brought in an Ape, at the sight whereof hee laughed hartly; and being demanded the cause why hee laughed not before, answered; that men do but faine merryments, whereas Apes are naturally made for that purpose. Moreover Apes are much giuen to imitation and derision, and they are called *Croquet*, because of their wicked crafts, deceipts, impoures and flatteries: wherefore of the Poets it is fained that there were two brethren moit wicked (b-  
lome

lower, that were turned into Ape  
Ilands, which *Pirgill* calleth *Isle*  
those Ilands being the fennes of  
wickednes; in denision of their A  
to leape, singe, drive Wagons,  
are very capable of all humane  
to his friends, or hatefull reuen  
that the threatening of a flatterer  
delighteth much in the compan  
Children if they be not well loo  
Child in a basin of warme water  
the Nurse was gone,ooke the ch  
it was hot, stripped the Child n  
The countries where Apes  
Egyp, *Ethiopia* and *Libia*, and  
India they are moit aboundant, b  
which they vie to bring into Cit  
raush their Woman, and pret  
downe the frettes to boldly ar  
let places without any offence  
ding vpright, that hee deemed the  
joyne battell with them, vntill  
his Campe, they were but Apes  
In *Casus* for there are trees of  
among those trees: for the Inha  
ground, and afterward call the  
it were carelessly, which the Ape  
ther in great abundance all the  
vpon that plot of ground, and  
from those boughes in great m  
who gather their fruites for them  
send them from Lyons, dogge  
to the great *Clame* of *Tartaria*, an  
when the flatterers take, they pul  
afterward dry them with hot spic  
ry them about the world, prewa  
ter flature. To conclude, there  
like Lyons, as big as great Bel-  
*Choropitheci*, they *Apes*, *Cepi*, *Cepi*,  
*Hayes*, and *sphinges*, of which  
scandale men come way, and faine  
it is but a figment of the Poets  
myen, but *scipius* proueth that  
too modestly, no honesty, nor in  
language imperfect; and abuse  
which *Plato* saith truly his prop  
fours, or five spans long, their  
plainly proue them rather to be  
Combats with Cranes & Partr  
o vpon, but follow the description  
much, and *Psellus* sheweth, tha  
*Galen* obserued, as in the muscle  
the *Hain* *Jakawic* in the inward  
fecce & the fene and thoulders,  
the fundament & necessary, the  
haue not yet in their face nollr

**67] [TOPSELL, Edward, and PLINY the Elder.] BYRNE, M. St Clare (editor).** *The Elizabethan Zoo: a Book of Beasts, both fabulous and authentic.* Cambridge, W. Lewis at the University Press, for London, Frederick Etchells & Hugh MacDonald, 1926.

Large 8vo, pp. [2 (blank)], xiv, 171, [1], with folding map after Ortelius; woodcut illustrations throughout; printed on mould-made Van Gelder paper; in publisher's blue buckram-backed boards with patterned-paper sides, spine lettered directly in gilt, uncut with deckle-edges, opened by hand; spine sunned and top-edge dust-stained, a few minor bumps, nonetheless a good copy. **£75**

**Limited edition, numbered 304 of 525 copies.** 'This is not a "child's book of bad beasts": it is composed of selections from the most serious and substantial books of zoology that were available for educated Englishmen in Shakespeare's day. Designed originally to edify, to lead men to "passe away the Sabbaoths in heavenly meditations upon earthly creatures," these books contain much to amuse and entertain the modern reader. They represent the real beginning of modern zoology, yet there is in them a sufficient residuum of mediaeval credulity, anecdote and legendary lore to delight the twentieth century with their quaintness and comicality.' (*Introduction*).

The images and text are collected from three early seventeenth-century English works, Topsell's *Historie of foure-Footed Beastes* of 1607 and *Historie of Serpents* of the following year, as well as Philemon Holland's translation of Pliny's *Natural History*, published in 1601. The map, showing Iceland surrounded by sea-creatures, is drawn from Ortelius's *Theatrum orbis terrarum*.

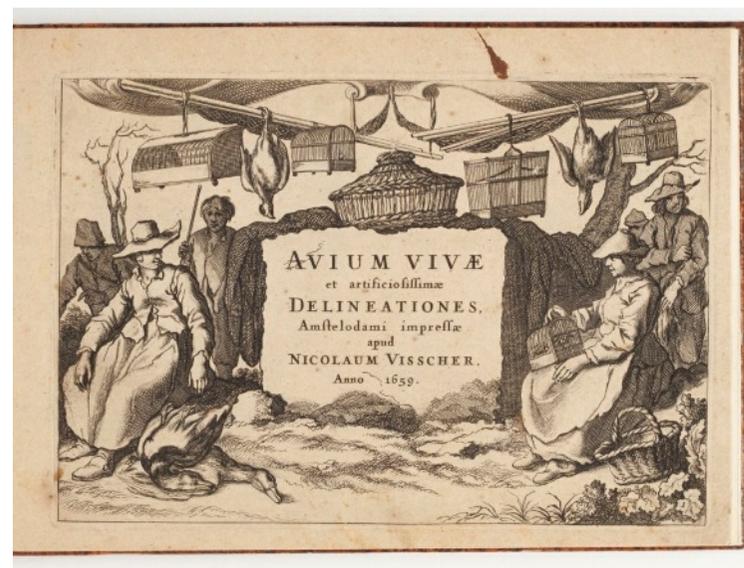
**68] VISSCHER, Nicolaes [I], [after Adriaen COLLAERT].** *Avium vivae et artificiosissimae delineationes.* Amsterdam, Nicolaus [I] Visscher, 1659.

Oblong 4to, ff. 24; slight spots, trimmed with minor loss to f. 3, light stain to f. 6, small marginal ink stain to title; a very good copy in modern marbled boards, printed paper label to upper board. **£2750**

**First and only edition of Visscher's rare set of ornithological prints, drawn from Adriaen Collaert's celebrated *Avium vivae icones*.** First published in the late sixteenth century, the series *Avium vivae icones* are among the finest works of Adriaen Collaert (c. 1560 – 1618) and one of the masterpieces of early ornithological engraving, carefully presenting a wide variety of birds in their natural settings. A set of these images were issued by Claes Janszoon Visscher (1587 – 1652) in 1625, with eighteen prints appearing under the original title and credited to Collaert.

C.J. Visscher's son and successor, Nicolaes I Visscher (1618 – 1679), here freely copies twenty-three of Collaert's images with over one hundred avian figures, retaining the fine detail and accomplished engraving of the earlier editions and often depicting the birds set in more naturalistic habitats, and adds a new engraved title depicting a market with birds for sale, both dead and alive.

STCN 38591878X; Nissen 962; Wood, p. 614 ('curious and very rare').



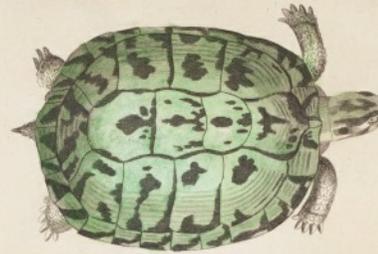


**69| WALCOTT, John.** The Figures, Description, and History of exotic Animals, comprised under the Classes Amphibia and Pisces of Linnaeus. London, W. Justins for the Author, and sold by White & son, Robson & Clarke, and J. Mathews, 1788.

Square 8vo, ff. [66], printed recto only, with 60 copper-engravings in text, several hand-coloured; a few spots; disbound as loose leaves, housed in a modern green cloth clamshell box with gilt paper lettering-piece to spine; early ownership inscription to title, crossed through. **£3500**

**First and only edition, very rare, published in parts.** The engraved figures and their descriptions comprise a variety of turtles, snakes, frogs, and fish, including several notable species from America. Though Walcott (fl. 1778-1822) writes in his preface of the prospect of 'a Second Part, which will contain the remainder of such foreign animals as are known to us', none was ever published.

ESTC T97963 ('65 leaves'); Nissen 4325 ('60 Bl.', '1788-89'); Quaritch, *Catalogue 905: Natural History* (1970), 622. ESTC records only four copies in the UK (Trinity Hall, Natural History Museum, and two copies at the BL) and two in North America (Cleveland, Huntington).



TESTUDO graeca. *African Tortoise.* Shell a greenish yellow; the scales on the back marked irregularly in the disk and edge, and the side ones obliquely with black; down the belly are two broad black stripes: tail short: no toes; five claws to the fore feet, four to the hind.

Inhabits Africa: feeds on vegetables: moves slowly, partly owing to the side bend of the fore legs: at the approach of winter buries itself in the earth, where it passes that season in a torpid state: its flesh is reckoned more palatable than the *Turtles* of the Mediterranean.



RANA arborea. *European Tree Frog.* Back smooth; of a fine green colour, bound near the sides with yellow: belly a pale yellow; and covered with warts: from the nostrils along the head, and sides, a dusky stripe: four unwebbed toes to the fore feet; five semipalmated to the hind; ends of all the toes round, and spreading.

This species appears to be common to all parts of Europe; except Great Britain and Ireland: in the spring frequents ditches and puddles to breed: their tadpoles resemble those of the common frog: after casting their spawn ascend trees, where they pass the warm months; the form of the ends of their toes, and a viscid juice that oozes from them, enable them to keep firm, on the smooth surface of the branches and leaves: feeds on insects.

The poisonous qualities attributed to animals of this genus are omitted; as they appear to be groundless.

PRESENTED BY THE AUTHOR

**70| [WARING, Sarah.]** The Minstrelsy of the Woods, or Sketches and Songs connected with the natural History of some of the most interesting British and foreign Birds, by the Author of "The Wild Garland," &c. London, Joseph Rickerby for Harvey & Darton, 1832.

12mo, pp. xi, [1 (blank)], 227, [1 (blank)], [16 (publisher's advertisements)], with hand-coloured lithographic frontispiece and 16 hand-coloured lithographic plates; early leaves toned; contemporary blind-blocked diced burgundy cloth, crudely rebacked with gilt lettering-piece relaid; rubbed, bumped, and chipped at extremities; front free endpaper inscribed 'Emily Elizabeth Senior, from her affectionate friend the Author, Wyands Farm, May 3. 1842'. **£200**

**First edition, inscribed by the author to her friend Emily Elizabeth Senior, of a charming ornithology with exquisite hand-coloured lithographic illustrations.**

Not in Nissen.



'A VERY USEFUL AND WELL PREPARED SYSTEMATIC ACCOUNT'

**71| WILKINSON, Edward Sheldon.** Shanghai Birds. A Study of Bird Life in Shanghai and the Surrounding Districts. *Shanghai, North-China Daily News & Herald Limited, 1929.*

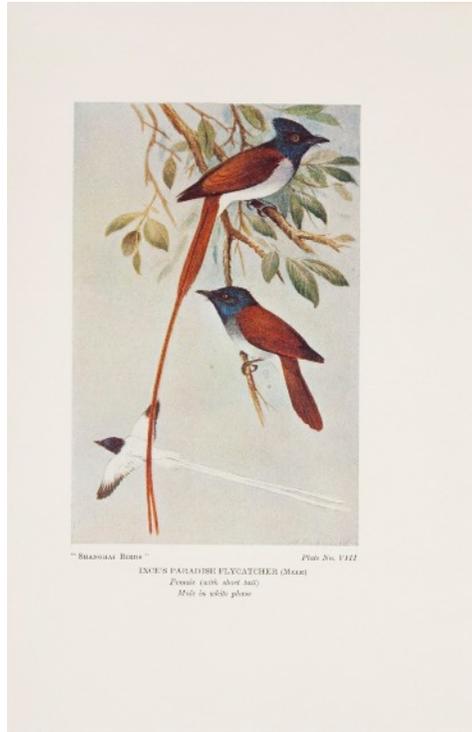
8vo, pp. [6], xxi, [1 (blank)], 243, [1 (blank)]; colour-printed frontispiece and 22 colour-printed ornithological plates after Henrik Grönvold (numbered I-XXIII), one half-tone plate and one diagram in the text; a few light spots; original light-green cloth, upper board lettered in gilt above a design of a tree branch with birds blocked in black, spine lettered and decorated in gilt; minimal light marking, extremities lightly rubbed and bumped, slight creasing on spine, small mark and hole on front free endpaper, nonetheless a very good copy, in the original cloth; *provenance*: Lavonia R. Stockelbach (bookplate 'Ex libris Stockelbach', with initials 'L.R.S.' added in manuscript, on upper pastedown). **£200**

First edition of 'a very useful and well prepared systematic account of local Chinese birds' (Wood), by E.S. Wilkinson, CBE (1883-1950). Wilkinson was a chartered accountant based in Shanghai, and had been employed by the Shanghai Municipal Council Service before becoming a senior partner of Thomson and Co. Chartered Accountants, Shanghai, and concurrently serving as secretary of the Lester Trust. Wilkinson wrote a 'Country Diary' for the *North-China Daily News*, and was also the author of *Shanghai Country Walks* (1932) and *The Shanghai Bird Year: a Calendar of Bird Life in the Country around Shanghai* (1935).

This copy is from the library of the artist Lavonia R. Stockelbach, who was the author and illustrator of *The Birds of Shakespeare* (1940).

Nissen 989; Ripley and Scribner, p. 311; Wood, p. 628.

‘THE FOUNDATION OF SCIENTIFIC ORNITHOLOGY’



711



**721 WILLUGHBY, Francis, and John RAY.** The Ornithology of Francis Willughby ... in three Books, wherein all the Birds hitherto known, being reduced into a Method suitable to their Natures, are accurately described, the Descriptions illustrated by most elegant Figures, nearly resembling the live Birds, engraven in LXXVIII Copper Plates, translated into English, and enlarged with many Additions throughout the whole Work, to which are added three considerable Discourses: I. Of the Art of Fowling, with a Description of several Nets in two large Copper Plates, II. Of the Ordering of singing Birds, III. Of Falconry. London, A.C. for John Martyn, 1678.

Folio, pp. [12], 441, [1 (blank)], [6], with 2 letterpress tables, and 80 copper-engraved plates (plate LXXVIII supplied in woodcut facsimile, 2 plates of snares loosely inserted), several later engravings bound in or inserted; title printed in red and black; several leaves supplied (loose), neat repairs to L4 and 203 with minor loss, marginal tear to R3, plate XXI repaired at corner (not affecting plate), plates XXVIII and LVII trimmed within platemark at fore-edge (with no loss of engraving); contemporary British calf with panel roll-tooled in blind, neatly rebacked and recorned, spine blind-tooled in compartments, lettered directly in gilt, endpapers renewed; corners lightly bumped, old calf scuffed and scratched; a few early annotations. **£1750**

**First edition in English, enlarged from the Latin edition of 1676, of ‘the first serious attempt at a scientific system of all known species’ (Nissen).** Compiled posthumously from the notes of Francis Willughby (1635 – 1672) by his protégé and executor, John Ray (1627 – 1705), the *Ornithology* was edited, completed, and classified by Ray, whose taxonomy focused on observable differences in structure and anatomy. Acknowledged as ‘the foundation of scientific ornithology’ (Newton, *Dictionary of Birds*, p. 7), the *Ornithology* served without credit as the model for Linnaeus, Buffon, and those who followed.

The English edition was substantially corrected and enlarged, with treatises also on fowling and falconry. The two plates of snares, often lacking, are here supplied.

ESTC R9288; Nissen 991.

THE  
**ORNITHOLOGY**

OF  
FRANCIS WILLUGHBY  
OF  
Middleton in the County of Warwick Esq;  
Fellow of the ROYAL SOCIETY.

In Three Books.

Wherein All the  
**BIRDS**  
HITHERTO KNOWN,

Being reduced into a METHOD suitable to their Natures,  
are accurately described.

The Descriptions illustrated by most **Elegant Figures**, nearly resembling  
the live **BIRDS**, Engraven in LXXVIII Copper Plates.

Translated into English, and enlarged with many Additions  
throughout the whole **WORK**.

To which are added,

**Three Considerable DISCOURSES,**

- I. Of the Art of **FOWLING**: With a Description  
of several **NETS** in two large Copper Plates.
- II. Of the Ordering of **SINGING BIRDS**.
- III. OF **FALCONRY**.

BY

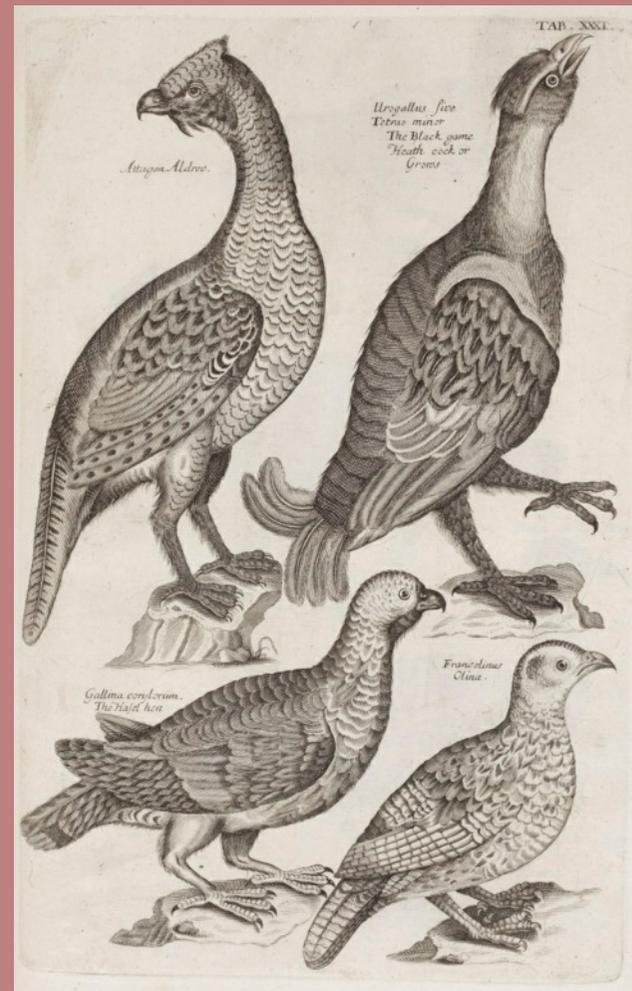
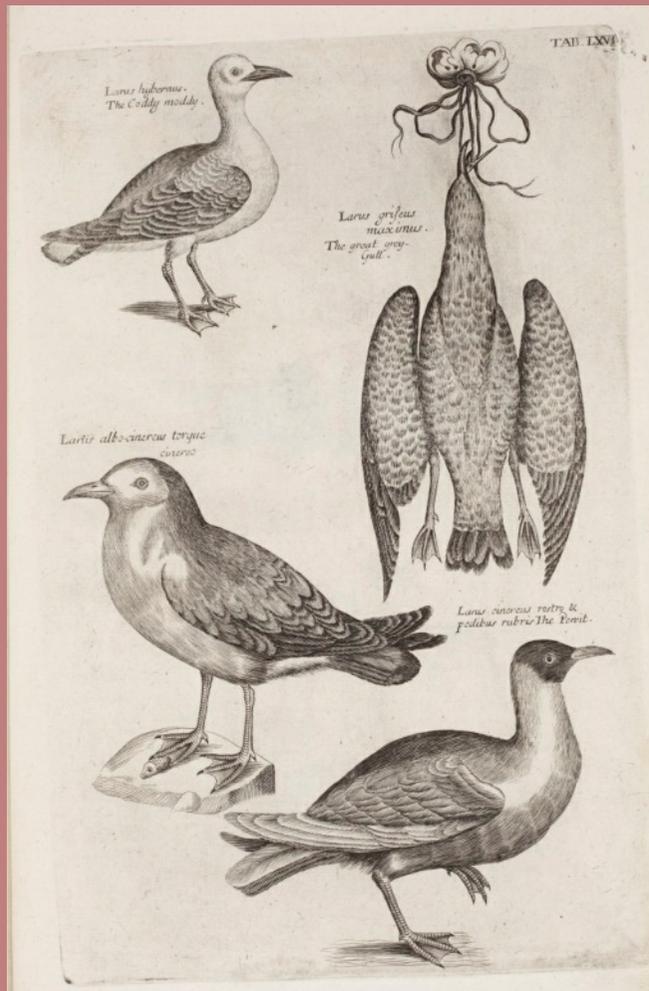
**JOHN RAY**, Fellow of the ROYAL SOCIETY.

Psalms 104. 24.

How manifold are thy works, O Lord? In wisdom hast thou made them all: The Earth is  
full of thy riches.

LONDON:

Printed by **A.C. for John Martyn**, Printer to the Royal Society, at the Bell in  
St. Pauls Church-Yard, MDCLXXVIII.



‘THE FIRST TRULY GREAT AMERICAN ORNITHOLOGY’

**73| WILSON, Alexander, Prince Charles Lucien BONAPARTE, and Sir William JARDINE (editor).** *American Ornithology, or the natural History of the Birds of the United States ... The illustrative Notes and Life of Wilson.* London & Edinburgh, Ballantyne, Hanson, & Co., for London, Paris, & New York, Cassell, Petter, & Galpin, [c. 1876].

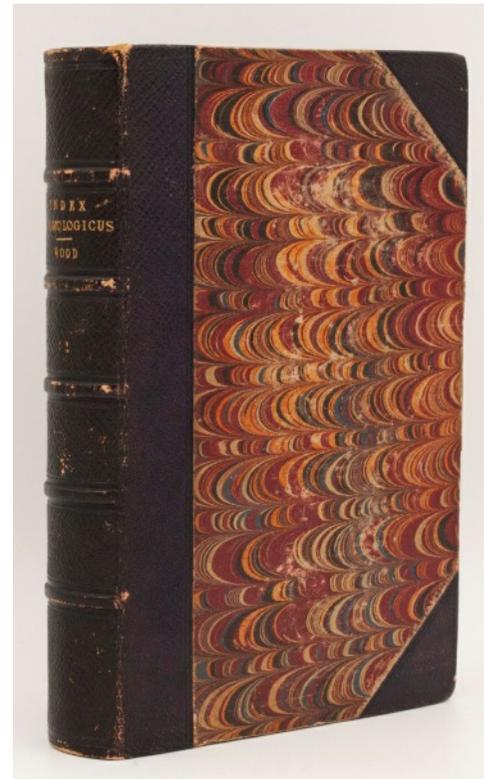
3 vols, 8vo, with frontispiece to vol. I and 103 hand-coloured lithographic plates, each with tissue guard; very occasional slight spots; a very good set in contemporary half blue morocco with marbled sides, borders filleted in gilt, spines gilt in compartments and lettered directly in gilt, top-edges gilt, marbled endpapers; lightly rubbed at extremities, spines slightly sunned; tickets ‘Doxey, importer, San Francisco’ to lower pastedowns. **£650**

**Second Jardine edition of the greatest work of American ornithology.** The first monumental American plate-book and the inspiration for Audubon’s *Birds of America*, Wilson’s *American Ornithology* was recognised by Bennett as ‘the first truly great American ornithology’ despite being left unfinished, with only seventy-six plates, at the time of the author’s death in 1813; it was subsequently revised and expanded by Charles Lucien Bonaparte (1803 – 1857) and issued between 1825 and 1833 with a further twenty-seven plates. Jardine’s edition gathers all 103 illustrations, printed by his father-in-law W.H. Lizars, and adds for the first time a biography of Wilson.

Cf. Bennett, *Color Plate Books* p. 114; cf. Nissen 996.

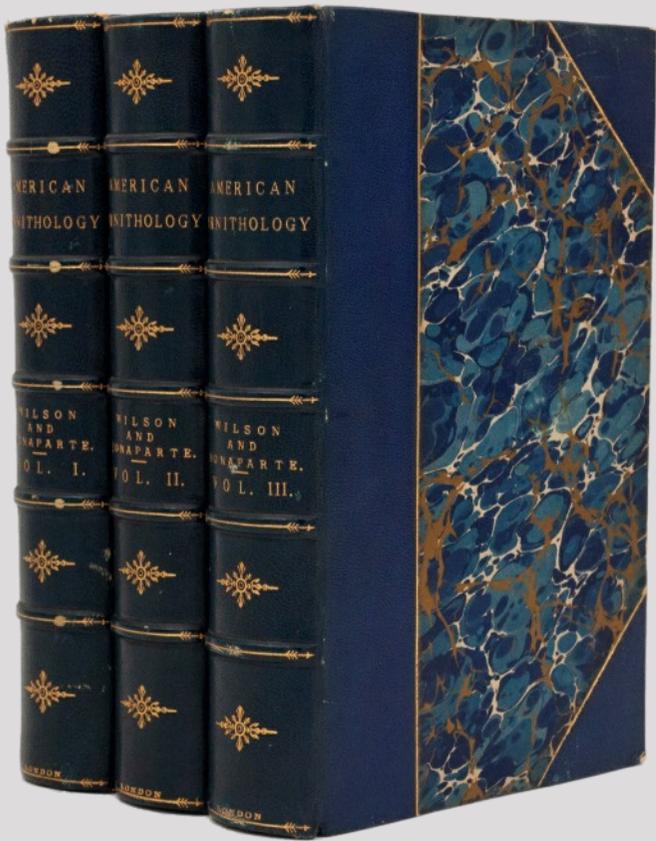
**74| WOOD, William.** *Index entomologicus, or a complete illustrated Catalogue, consisting of 1944 Figures, of the lepidopterous Insects of Great Britain.* London, Richard & John E. Taylor for William Wood, 1839.

8vo, pp. xii, [2], 266, with 54 hand-coloured lithographic plates, each with guard; light spotting; a very sound copy in contemporary half hard-grained morocco with marbled sides, spine blind-ruled in compartments and lettered directly in gilt, top-edge gilt, others trimmed; rubbed, small chips to marble at extremities; late nineteenth-century **armorial bookplate of Frederick Ducane Godman** to upper pastedown. **£475**



**First collected edition, with almost two thousand hand-coloured butterflies.** Initially published in parts between 1833 and 1838, the *Index entomologicus* is the most substantial entomological publication of the natural historian, doctor, and bookseller William Wood (1774 – 1857), following his acclaimed conchological *Index testaceologicus* of 1818.

The present copy is from the library of the lepidopterist Frederick Ducane Godman (1834 – 1919).



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